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DOCTOR WHO MAGAZINE™

THE TARDIS SPECIAL

FIFTY-TWO PAGES ON THE DOCTOR'S TIME-SPACE MACHINE!

PLUS A GIANT FIFTH DOCTOR POSTER
(Featuring Peter Davison)

THREE-PART MERCHANDISE COMPETITION BEGINS THIS ISSUE

POLICE BOX
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ISSN 0957-9818
20

CONTROVERSY CORNER

This month's bone of contention has, in the main, been perpetuated by numerous Target novelisations as well as some of the more recent programmes. The topic in question is the Time Rotor.

It is now unfortunately a popular misconception that the Time Rotor is the central glass column of the TARDIS control panel. Peter Haining's book, *A Celebration* encourages this myth as follows:-

> *"In the middle of the console is the Time Rotor, a glass column which originally indicated by its movement what the TARDIS was doing. When the column was seen rising and falling the machine was in motion; when it became still the TARDIS had materialised. Then as the Rotor swivelled around, the Doctor could collect precise information on the location in which he had landed before actually stepping outside and thereby avoid any unnecessary risks. It has since been simplified and its movement restricted, although still performing the same functions."*

The last sentence says it all really. The explanation is tenuous to the extreme!

The Time Rotor is Terry Nation's invention and as such his explanation of what it is must surely hold true. It was described in the *Dalek Pocketbook* by Terry Nation in 1965, thus:-

> *"THE TIME ROTOR*
> *This is an instrument in the TARDIS for indicating time changes and controlling the space ship's movement through time. When the Time Rotor commences to slow down, for example, Doctor Who knows that it will be only moments before the TARDIS lands on some planet."*

The above description is one of an instrument. Certainly not the heart of the TARDIS console! Even so, this is a somewhat vague explanation until coupled with the episode *The Chase: Flight through Eternity*, also penned by Terry Nation where the Time Rotor instrument is actually pointed out on one of the console panels. Quite honestly, undeniable proof of what and where the Time Rotor is.

Another confused reference is in the *Technical Manual* by Mark Harris. Here he contradicts himself by supplying three alternatives over two pages, indicating the whole of the centre column and then underneath indicating that the Time Rotor is only the triangular centre-piece not the glass!! Clearly a confusing state.

The centre column has in fact a very different purpose than we have been led to believe. According to Peter Brachacki, who incidently, designed the console originally maintains the following: "Underneath the glass column is housed the power of the TARDIS. The heart of the machine. It is the glass column that keeps the power in place. If removed all of the Ship's energy would escape. When in use the greater the TARDIS power-thrust causes the column to rise."

It was originally intended that the rising and falling of the glass column during take off and materialisation should coincide with the engine gyrating sound effect supplied by Brian Hodgson. Unfortunately, it seemed to prove impossible to sync-up the two in those early days. The glass column remained at a level reflecting the power usage whilst in flight. When the TARDIS is materialised somewhere the column would then be at its lowest point.

The instrumentation within the glass column are navigational aids, not only in the three normal dimensions but also in the fourth and fifth dimensions of time and space. Using these the Doctor should be able to guide the TARDIS safely to wherever and whenever he wants . . . if he could read them!!

Richard Landen

The First Doctor at the controls of his Ship. Photo © BBC.

The Second Doctor views his old self aboard the TARDIS in *Power of the Daleks*.

"Renewed? Have I? That's it, I've been renewed! It's part of the TARDIS – without it I couldn't survive!"
The Second Doctor, Power of the Daleks

Almost every page of this special issue is dedicated to the Doctor's Time and Space machine – the TARDIS. From its fictional journeys to its real world design, we hope you'll find everything here that you ever wanted to know about the craft – although of course we've been unable to tell you just how to build a working model yourself. Perhaps next time round.

In our attempt to catalogue the TARDIS journeys and working all regular features have been either adapted or held over until next issue, which will also carry an exclusive preview of the forthcoming **Genesys** by John Peel, in the *New Adventure* series from Virgin Books – a tale which we're told will feature the TARDIS very heavily. For those of you who enjoy our regular columns such as **You on Who,** don't worry, they'll be back next time. As I'm sure you'll be too, but in the meantime – enjoy!

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Senior Editor: **John Freeman**
Design: **Gary Gilbert**
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Production: **Mark Irvine**
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Editorial Director: **Paul Neary**
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Feature writers this issue: Richard Landen, Mark Wyman, John Freeman, Mark Gasper, Dallas Jones, Dominic May, Andrew Pixley, David Richardson, Gary Russell and David Howe.

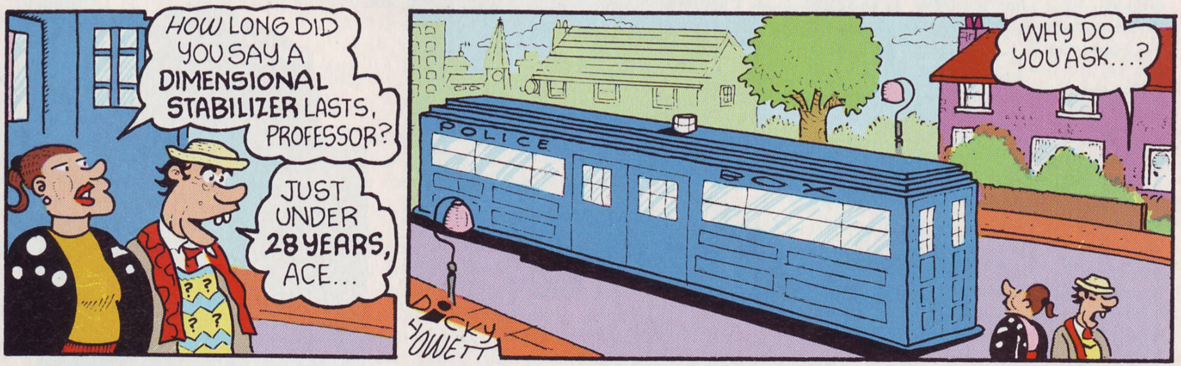
TARDIS configurations: **Andrew Beech**
Additional Dimensional Checks: **Jan Vincent Rudzki**

Thanks this issue to: Barry Newbery, Malcolm Thornton and David Bishop.

On the cover: *The Seven Doctors* by Alister Pearson.

Photo © BBC.

Doctor Who? by Tim Quinn and Dicky Howett


HOW LONG DID YOU SAY A **DIMENSIONAL STABILIZER** LASTS, PROFESSOR?
JUST UNDER **28 YEARS,** ACE...
POLICE BOX
WHY DO YOU ASK...?
DICKY HOWETT

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INTO THE VORTEX

That was the *Who* that was

The first evidence of Dalek time technology to rival the TARDIS, seen through the newly unveiled Space-Time Visualiser on 22nd May 1965, heralded an unprecedented bout of planet-hopping in *The Chase*. Powerful Peter Purves, a companion by journey's end as space-crash survivor Steven Taylor, uniquely appears *in the same story* as 'hilarious' tourist Morton Dill, atop the Empire State in *Flight through Eternity*.

The OK Corral, concluding *The Gunfighters* on 21st May 1966, was the last individually labelled episode, but the Tombstone tale's true epitaph became its Audience Appreciation figure – just 37.5%, the lowest ever – creating more than just toothache for new producer Innes Lloyd.

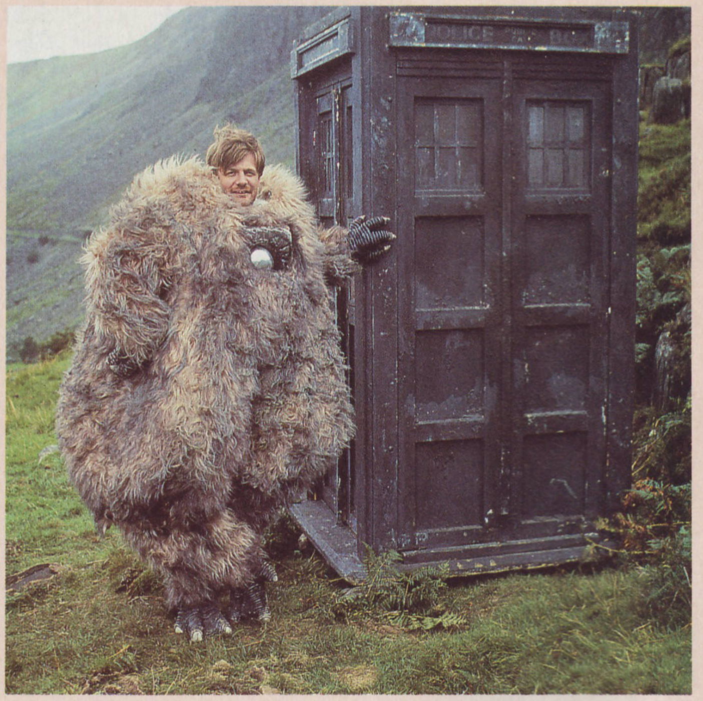
29th May 1970 saw completion of recording for *Inferno*, helmed by producer Barry Letts because director Douglas Camfield collapsed after the first of seven studio sessions. Letts had already added the nightmare parallel world (featuring Nicholas Courtney as the Brigade-Leader, complete with eyepatch but no facial hair) to Don Houghton's shorter storyline. The 1963 TARDIS console – 'the original, you might say' – had its swansong here, revealed by colour transmissions as a conspicuous pale green.

Having left Sarah Jane and the Brigadier to dust his UNIT laboratory and generally worry since his solo return to Metebelis Three, the Third Doctor returned to them, collapsed, and – helped by Tibetan-style Gallifreyan mysticism – promptly developed into his Fourth persona. Concluding *Planet of the Spiders* and the Pertwee era on 8th June 1974, the Doctor referred to being 'lost – in the vortex ...' but the TARDIS, naturally, brought him 'home'.

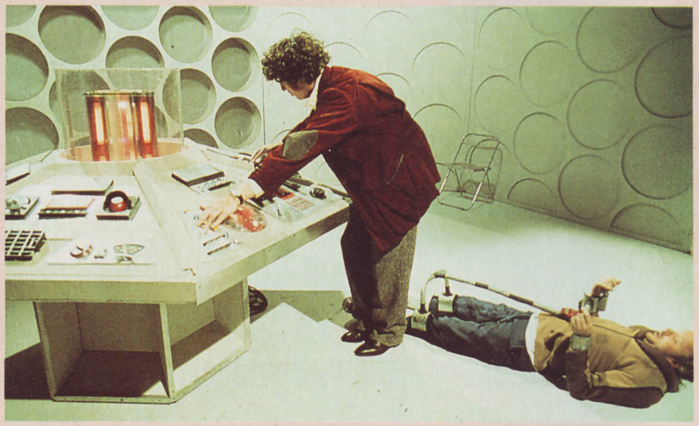
The sole TARDIS interiors for Season Twenty-Six were recorded in TC3 on 30th May 1989 for *Battlefield*, looking several walls short of a console room. Our last sighting of that Police Box, in Part Three, Scene 23 of *Survival*, was recorded on the streets of Perivale just a few days later on 12th June 1989 – by which time the 'Ship' had become Home to local girl Ace as well as the wandering Timelord.

Two years later, *two* Police Boxes – one each for studio and location work – stand patiently in storage at Television Centre; battered, but not bowed ...

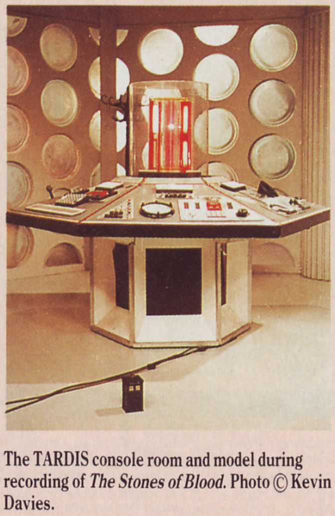
Compiled by Mark Wyman



Between shots: a Yeti poses by the TARDIS during location filming for *The Abominable Snowmen*. Photo © BBC.



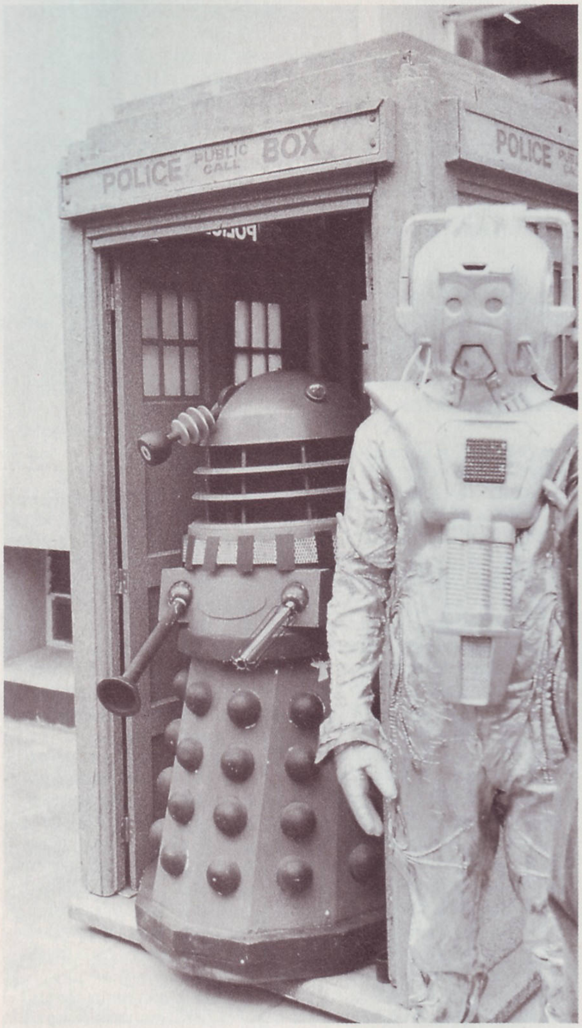
Oops! The TARDIS appears without scanner in *Planet of Evil*. Photo © BBC.



The TARDIS console room and model during recording of *The Stones of Blood*. Photo © Kevin Davies.

The Police Box Shell, entrance to the TARDIS dimension, as seen in *Silver Nemesis*. Photo © Marcus Nickinson.

Gallifrey Guardian



Although not for sale itself, the TARDIS shell formed an integral part of the publicity for the *Doctor Who* costume sale at Bonhams in London on May 11th.

BBC SAY NEW SERIES WILL BE INDEPENDENTLY PRODUCED

The BBC have finally confirmed that the next series of *Doctor Who* will be made by an independent company. The news broke on 11th May during publicity for the auction of many costumes from the series at Bonhams in London.

Questions raised by the national press regarding the future of the series prompted the announcement, although independent production has been suggested for some time in ***Doctor Who Magazine***. The sale of costumes from the show, widely reported by both national and local press and radio, heightened fears that *Doctor Who* may not return. Once again, despite no full announcement, the BBC remained adamant that they had not 'closed the door on the Doctor'.

The development was welcomed worldwide by fan groups such as the *Doctor Who* Appreciation Society and The Friends of *Doctor Who*. However the organisations stressed that the series will remain in limbo until a new television production start date is confirmed. "We should not let up pressure now," said one spokesperson. "The BBC have at least told us that the series will be coming back but we'd still like to know when!" Letter writing campaigns have been adapted to not only welcome the news but also to request further details of the BBC's plans for the series.

British television could well do with some new science fiction at the moment, with only *Star Trek: The Next Generation* providing any new material – which has already been seen in the United States. However, Channel Four are providing some light relief with Irwin Allen's Sixties series *The Time Tunnel* and *Voyage to the Bottom of the Sea* running on Thursdays and Sundays respectively.

BBC SELECT: SF CHANNEL DECIDED

BBC Enterprises are proceeding with plans to include a science fiction channel as part of its night time subscription service BBC Select, which will begin in 1992. An SF channel was amongst the services that proved to be the most popular following extensive audience research last year, as reported in several marketing journals. Internal test material for BBC Select's services is already in production and John Nathan-Turner is involved in the creation of some of this programming. In addition to his *Doctor Who* years, John also brought much of British Satellite Broadcasting's *Doctor Who* weekend 'links' to energetic life last year.

SHADA STILL GOING AHEAD?

Following our production rumours report last issue, it now seems that the proposed BBC Video *Shada* release is still a possibility, perhaps for 1992. No further information on a production date for the *Shada* project has been announced, which will enable all fans of the series to see the only incomplete and untransmitted *Doctor Who* television story in the BBC Archives, linked in a 'fireside chat' manner by the Seventh Doctor to his companion, Ace. More news as it happens!

VIDEO NEWS

Blake's 7 and *Doomwatch* fans will be pleased with this month's releases as BBC Video continue to expand their range. The *Doomwatch* releases, featuring episodes of the adult 'green' series created by Gerry Davis and Kit Pedler, are fun to watch, especially during the scenes in the episode *Tomorrow, The Rat* where said rats decide to attack the series' stars for no obvious reason. The *Doomwatch* releases are, of course, marred by the fact that some episodes of this series have been lost thanks to the disastrous purging of the BBC Archives in the Seventies. Next month sees release of the first *Doctor Who* Years Tapes featuring William Hartnell and Patrick Troughton's Doctors.

Although video companies are vague about actual sales figures, in comparison with other science fiction-style releases *Doctor Who* appears to be doing reasonably well at an average sale of about 20,000 units per release (with some individual stories selling well in excess of that, such as *Day of the Daleks*). *The Prisoner* and *Thunderbirds* from Channel Five have sold over 30,000 units per release, with the ▶

MERCHANDISE NOTES

Collectors of *Doctor Who* memorabilia are advised to pursue Marcel R. Van Clemput's *The Great Book of Corgi*, published by New Cavendish. In its section on prototype toys is a colour photograph of two distinctly different types of Dalek including one, had it reached the toyshops, which would have been the most accurate Dalek toy ever produced (the Sevans kit cannot be regarded as a toy). However, the other looks as though it was modelled on the Sixties Dalek soap and it's amazing it ever got past the drawing board stage!

Even more interesting is another photograph which shows, in amongst several rather uninteresting vehicles, an authentic looking Whomobile.

Why the Daleks were never produced is a mystery although in the case of the Whomobile, the television version had had its day before Corgi had a chance to release it. It's possible that several toys were actually made, but should one ever turn up, at a toy collectors' fair for example, its price is likely to be phenomenal. Recently a prototype of Steed's car from *The New Avengers* has been advertised for sale at over £1000.

In our recent music listing (**Issue 171**) the Philips disc 'Fugue for Thought' by Bill McGuffie, from the film *Daleks Invasion Earth 2150AD* was omitted. Released in 1967 it runs for a whole two minutes thirteen seconds, record number BF 1550 in glorious mono.

A full worldwide guide to *Magazines of the Movies*: Issue Two, which includes comments on *Doctor Who Magazine*, *The Frame* and a feature on *Time Screen* has been recently released and costs £2.50 plus 40 pence p&p from Ray Stewart, 45 Killybawn Road, Saintfield, Ballynahinch Co. Down, N. Ireland BT24 7JP. If you want addresses for SF film, horror and TV magazines and an honest appraisal of them, then this is very definitely a publication worth buying.

Paul Travers, with thanks to Chris Howarth.

WHO GOES THERE?

The Friends of *Doctor Who* and Lord Addison Travel combined forces on a unique Whovian adventure: "Who Goes There?" In March, fifteen people (including myself) embarked on a journey that combined celebrity appearances, excursions to Who-related locations and general sightseeing in Britain.

The group was visited by Tom Baker, Colin Baker, Sylvester McCoy, Sophie Aldred, Lis Sladen, her husband Brian Miller and their daughter Sadie.

St. Paul's Cathedral (*The Invasion*), Leeds Castle (*The Androids of Tara*), Brighton Beach (*The War Games*, *The Horror of Fang Rock*, *The Leisure Hive* and *Mindwarp*), Portsmouth (*The Sea Devils*), Wokey Hole (*Revenge of the Cybermen*), and Aldbourne (Devil's End in *The Dæmons*) were among the featured *Doctor Who* locations along with many tourist sites such as The Tower of London.

A definite high point for the group was a stop at Longleat House, the site of the *Doctor Who* exhibition. Also of interest was the Museum of the Moving Image, where a Dalek chants a pre-recorded message.

This trip was a sort of "dream come true" for the fans who participated, and was so successful that it has prompted plans for another trip which will run November 8th – 16th, 1991. For more information contact Lord Addison Travel, P.O. Box 3307, Peterborough, NH 03458, NH 03458, USA or call (800) 326-0170. It is definitely an adventure worth taking part in if you have the opportunity.

Paul Scott Aldred

WHO IN REVIEW: MANOPTICON

Ten o'clock on Saturday morning at Sacha's Hotel, Manchester, and the main hall was packed. Hardly surprising, considering Sophie Aldred was the first guest on the list. Manopticon was off to a promising start, with this popular companion dishing out a variety of lively anecdotes with all the enthusiasm for which she is renowned. There was hardly time to shuffle off to the well-stocked dealers' room before the next panel arrived, in the form of *The Ultimate Adventure*'s Graham Smith and Judith Hibbert, the latter confessing a genuine attack of the creeps on first sharing a rehearsal stage with Skaro's finest, the Daleks. Then came the moment just about everyone was waiting for; His Pertweeness mounted the stage. Fielding more general questions, Jon concentrated his talk on *The Ultimate Adventure*, enthusing over the idea of landing the Tardis in Number Ten Downing Street and meeting Mrs Thatcher.

During the course of a quite brilliant performance over the next ninety minutes, the ex-Sixth Doctor, Colin Baker, proceeded to bring the house down with his witty spontaneity and droll humour. Asked whether there was anything else he would have liked to have done in the role, given the chance, his response was a wistful: "Ten more years." A heart-warming tribute to his favourite Doctor, the fondly remembered Patrick Troughton, was received with a huge burst of applause. "Old Pertwee will think that was for me," Colin chirped cheekily, referring to the thunderous clapping. Next up, an enthusiastic stream of reminiscences from Jackie Lane, making her well-received convention debut. Her memories were remarkably vivid and interesting, particularly those concerning *The Savages*, and the astonishing aplomb shown by one passerby when asked for directions by a car-full of elaborately made-up aliens. The evening ended with the now traditional cabaret and the auction of a Dalek prop which managed to raise £500 of the £3000 total for the Christie Hospital cancer institute supported by the event.

And so on to Sunday, and the writer's panel, including Ian Briggs, Steve Gallagher and Stephen Wyatt mulling over the ideal format of *Who* stories, swiftly followed by John Nathan-Turner. Delivering a highly informative and honest appraisal of his tenure as producer, he described his determination to curb Tom Baker's slightly sillier whims and reaffirmed his unshakeable conviction that Colin Baker woud have made an excellent Doctor, given more time. After Colin's bravura performance of the day before, the audience could only agree.

"I am the Doctor," intoned Jon Pertwee upon his return to the stage, temporarily warding off interviewer Jeremy Bentham in order to chat amiably to the fans and "indulge in some unrelieved egotism." Who does it better? Rapidly approaching the end of the afternoon, the final panel was brought on, featuring an eye-opening (or should that be ear-opening) exploration into the techniques of musicians Mark Ayres, Dominic Glynn and Keff McCulloch. Videos of *Ghost Light* and *The Happiness Patrol* were shown with and without incidental music, underlining the important rôle played by these unsung heroes of television. And then it's all over. A well deserved success, and hopefully one that will be repeated in the not too distant future.

Mike Lewis

THE UNIT REUNION

This one day event in Indianapolis will be remembered for many years to come as one with a touch of magic to it. For the 'UNIT' guests, Jon Pertwee, Katy Manning, John Levene and Richard Franklin – it was a chance to catch up with each other and give the five hundred plus attendees an insight into the UNIT family that is oft quoted when reporting Seventies *Doctor Who*. This camaraderie made the event shine, sparking new life into familiar anecdotes about Katy's short sightedness, poor recording conditions and crazy stunts.

Jon Pertwee once again commanded proceedings. He told stories from his early acting days on *The Navy Lark*, mentioning his enthusiasm to play his Doctor as a guest star in any future *Who* story and performing madcap activities on stage during the enjoyable cabaret. One sketch, 'Busy Bee' between John Levene and Jon will surely become a convention favourite in the future.

Katy had flown to the States for the event just before rehearsal for a fresh run of *Educating Rita* but was enthusiastic about her years on the show, recalling her dreadful first day when she thought she'd been sacked and happier moments talking with 'Draconians' at sunrise, a well known story but one which for a moment transported those involved to another planet – something every *Doctor Who* story hopes to do, but rarely during actual recording! Katy was sure she would never reprise the rôle of Jo Grant but both John Levene and Richard Franklin said they would return to the series without hesitation for a future UNIT story – assuming of course that it was a good story. Richard has just completed the first draft of a proposed 'Companions' novel, which features events in the life of Mike Yates after he left UNIT.

The whole event ran for over twelve hours and was demanding on the four main stars, supported by panels including myself on **DWM** and David Blaise on plans for the Friends of *Doctor Who*. Series researcher Eric Hoffman provided a useful slide show to the UNIT years plus musical accompaniment for the cabaret which Levene MC'd with boundless enthusiasm!

It's difficult to get an impression of how well a convention went from the guests side of things, but attendees I talked to said they had greatly enjoyed the event and looked forward to future proceedings. Although the turnout was lower than expected, The UNIT Reunion was an enjoyable, energetic and magical day in the American Midwest!

John Freeman

◀ Anderson puppet series proving to be the most collected video series – although *Star Trek* may now have surpassed that with all of the original television series now available on sell-thru. CIC Video, who handle the *Trek* releases, claim sales in excess of those for the *Who* range but were again vague on actual figures.

In the United States, CBS Fox have added four titles to their *Doctor Who* range. These are the very ones they told us were *not* on sale for our Video Feature in **Issue 171** – *The Ark in Space. Spearhead from Space, Terror of the Zygons* and *The Time Warrior.*

PBS CHANNELS CANCEL *DOCTOR WHO,* FUTURE UNCERTAIN AT OTHERS

Chicago's Channel 11 may cancel its commitment to *Doctor Who* at the end of 1991. It seems that the cost of the series from BBC Lionheart and the lack of any new series have combined to damage the show's future in the United States although in some areas the series remains as popular as ever. In Los Angeles, the KCET station raised over $6,000 in a recent pledge drive to fund the show's purchase, aided by John Levene, aka UNIT's RSM Benton. Convention and fan group activity also continues apace. **The UNIT Reunion** in Indianapolis attracted over five hundred attendees in a single day, many from out of state, and **Visions '91** has been cited as the major three day convention for this year in America. No Doctor has been signed but confirmed *Who* guests (subject to conflicting professional commitments) include Mary Tamm (Romana), Deborah Watling (Victoria Waterfield), Mark Strickson (Turlough), John Levene (Benton), David Banks (Cyberleader) and guest star Brian Blessed, also known for his roles in SF series such as *Blake's 7* and *Space: 1999. Blake's 7* stars Paul Darrow (Avon) and Gareth Thomas (Blake) are also on the guest list. Details: Her Majesty's Entertainment Ltd., PO Box 1202, Highland Park, IL 60035 USA. Three day tickets cost just $45 until November 15th 1991.

FAN SCENE

Frederick Jaeger, John Woodnutt, John Leeson, Deborah Watling and Lee Sullivan are included on the guest list of Exo-Space, which takes place at the Imperial Hotel, Exeter, Devon on 26th and 27th October. Last year's deliberately small and friendly event saw Lalla Ward's first British convention appearance and was very well run. Weekend costs £25, details: Exo Space, 13 Newfoundland Close, Pennsylvania, Exeter, Devon EX4 5HA (Enclose s.a.e. with enquiries, please).

IN BRIEF. . .

Sophie Aldred opened a new *Who* exhibition at Wednesbury Museum and Art Gallery, Holyhead Road, Wednesbury in the Midlands on May 11th. The exhibition runs for five weeks and includes props from the series including several monster costumes and other items spanning the twenty-eight years of the show. The exhibition has been organised by the Museum in conjunction with the local *Doctor Who* club, **The Wolves of Fenric**. Further information on 021 556 0683.

Chichester's Festival Theatre is playing host to a number of ex-*Who* actors in its current production of *Arsenic and Old Lace*, the comedy thriller about two old ladies who poison lonely men and then dispose of their bodies. Peter Davison stars as Mortimer, the theatre critic and innocent family member; Bernard Bresslaw (Varga in *The Ice Warriors*) is the homicidal nephew; and Elisabeth Spriggs – who played Tabby in *Paradise Towers* – is one of the elderly ladies. The production runs until July 6th. (Box Office: 0243 781312).

Finally, *Star Trek: The Next Generation* starship captain Patrick Stewart recently revealed himself to be a *Doctor Who* fan from day one back in 1963 at a US convention. According to the fanzine *The Prydonian Renegade*, he's lost track with the series since moving to the States. The fifth season of *ST:TNG* will probably feature further encounters with those Nineties Cybermen types, the Borg. A sixth season is still under consideration before films featuring the series' characters get underway. More information on this in Marvel Comics' *Star Trek: The Next Generation* title, on sale every fortnight (UK only)!

Reporters this issue: John Freeman, Mike Lewis and Paul Aldred. Thanks to David Blaise (Friends of Doctor Who) and David Guest. Who's America and Beyond the TARDIS return next issue.

DATA COILS

Entries 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to **Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX.** For copyright reasons, we cannot accept offers to swop or sell video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).

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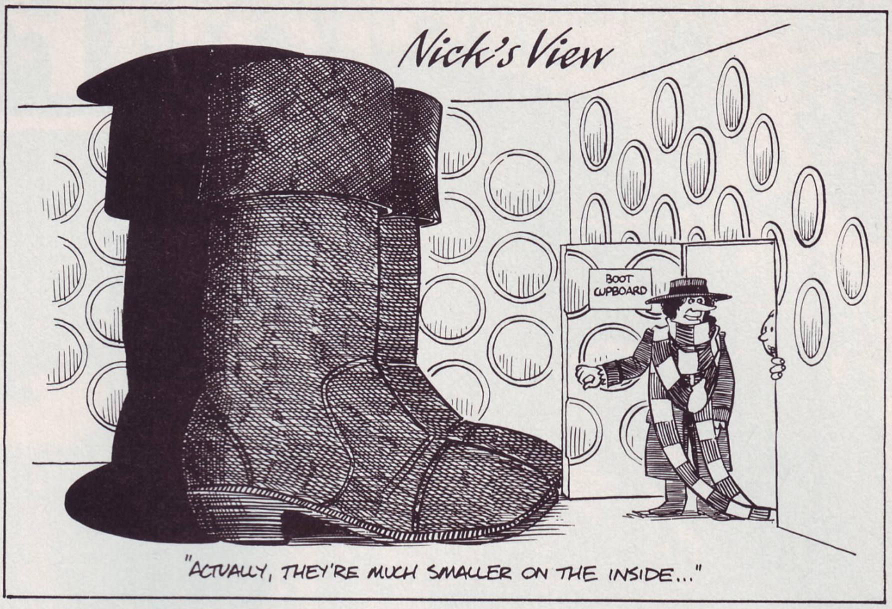
Nick's View
BOOT CUPBOARD
"ACTUALLY, THEY'RE MUCH SMALLER ON THE INSIDE..."

PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Apply in writing, politely stating your views. to Mr Peter Cregeen, Head of Drama Series, and the BBC Board of Governors, c/o BBC TV Centre, Wood Lane London W12. WRITE NOW – TOMORROW IS TOO LATE!

***DOCTOR WHO* MERCHANDISE FOR SALE** S.A.E. to Mike Yates 10, Fingerpost, Little Lever, Bolton BL3 1QD.

JEFF DUNN, 33 Dacer Close, Stirchley, Birmingham B30 3BZ. 29, seeks pen pal (female, 25) likes all Doctors. You don't have to be a Sophie Aldred look-a-like to write.

FOR SALE: *DOCTOR WHO* books, toys. S.A.E. to A. Scott, 12 Howend, Kirkbymoorside, York YO6 6BD.

CLUBS

***DOCTOR WHO* APPRECIATION SOCIETY** (DWM) PO Box 64, Wokingham, Berkshire RG11 4YW. The society also has an Overseas Department. Discounted **DWM** subscription available to members – see our advertisement for further details.

FRIENDS OF *DOCTOR WHO* PO Box 14111, Reading PA 19621-411 USA

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NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom, Auckland.

EVENT ONE

As part of this special issue of Doctor Who Magazine, we also bring you the first part of a special three part Mega-Merchandise competition. Over £1,000 of *Doctor Who* and TV science fiction prizes is up for grabs – so get your thinking caps on!

THE TOP FIVE WINNERS

Will win copies of both *Doctor Who: The Hartnell Years* and *The Troughton Years* and *The Three Doctors* and *The Masque of Mandragora* from the BBC Video, plus the *Blake's 7* releases (*Project Avalon/Breakdown*, *Bounty/Deliverance*, *Orac/Redemption* and *Shadow/Weapon*); a year's subscription to *Doctor Who Magazine* (fourteen issues!); plus a copy of the Marvel *Doctor Who Year Book*. They'll also receive a selection of Target *Doctor Who* novels, Fine Art Castings, Dapol figures and records from *Metro Music International*.

THE NEXT FIVE WINNERS will receive copies of the videos listed above plus copies of the Marvel *Doctor Who Year Book* and a further selection of *Doctor Who* Target novels and Dapol *Doctor Who* figures.

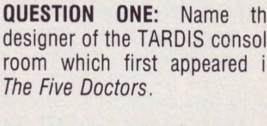
AND FOR THE NEXT TEN WINNERS copies of the *Doctor Who Year Book*, Target novels, and other *Doctor Who* merchandise such as Fine Art Castings, Metro Music records and Mediaband photographs MUST be won!

The competition closes on October 4th 1991 – so there's plenty of time for every reader across the globe to enter!

In addition to the question we set you in each issue, we'll also be printing a series of special competition vouchers. Keep these safe! You'll need to send these to us (or a photocopy of them) with your entry form, along with your answers to the three questions, which we will repeat in full in **Issue 176**. The first question is as follows:–

QUESTION ONE: Name the designer of the TARDIS console room which first appeared in *The Five Doctors*.

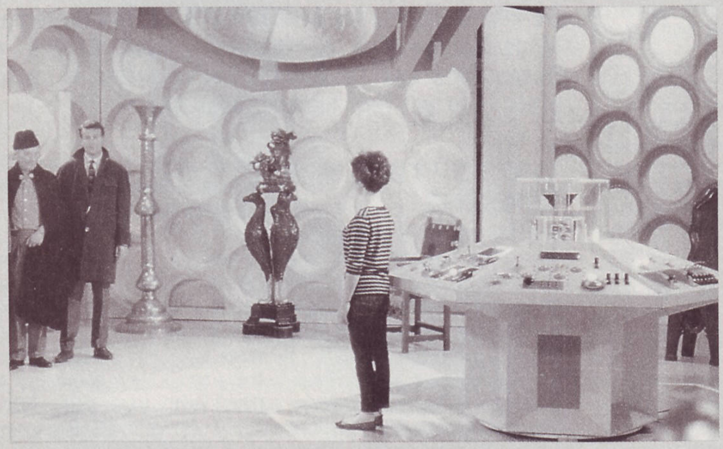
The address to send your completed entry form and coupons to will be printed in **Issue 176**, along with the last question in the competition and the special entry form. Another question and coupon next issue!



MEGA MERCHANDISE COMPETITION VOUCHER ONE

journies

POLICE PUBLIC CALL BOX



THE TARDIS JOURNIES have been compiled by Andrew Pixley (with thanks to Mark Ward, David J. Howe, Sue Flower and Jan Vincent Rudzki for additional help).

The journies of the TARDIS are listed throughout this issue, up until the final story of Season Twenty-Six, *Survival*. They are outlined in chronological order of appearance on television (excluding *Shada*) and referenced to the episodes in which they occur. In the case of a journey across episodes, it is the end of the journey that is identified. Only directly implied journies are listed apart from those seen on screen.

Journies mentioned by the Doctor and his companions will be covered in a future issue for reasons of space, along with other journies seen in stories which cannot be firmly placed (e.g. *The Five Doctors*). Not listed are journies made with the aid of thought transference, teleportation or physical means.

The travellers are listed where different to the previous journey. For each landing, the planet, date (to the day where possible) and surroundings are given. The dates are as given in the episodes. The dates are as given in the episodes. Where no date is given or can be derived 'unknown' is stated. Contemporary denotes a contemporary style adventure where no specific year is given, and is often a few years in the future (e.g. *Spearhead from Space*). No attempts have been made in this document to explain continuity errors!

Longtime DWM readers please note: the design configurations which appeared in **DWM Issue 79** were generally an amalgamation of the first console layouts. We have listed only those instruments identified on screen. The TARDIS console panels were usually in the same sequence round the central column but their placing became confused during the Tom Baker years. Some consistency was re-introduced when John Nathan-Turner became producer.

TARDIS material has been compiled from a wide variety of sources, including past issues of **DWM**. The original writers of this material include John Ainsworth, Jeremy Bentham, Gordon Blows, David Howe, Geoff Lemprey, Richard Landen, Gary Russell and many more. We are particularly indebted to the inquiring minds of many readers who have sent TARDIS questions to *Matrix Data Bank* down the years!

The First Doctor

Prior to *An Unearthly Child*
Earth 1963 AD (Spring)
The Doctor, Susan (Implied)
The TARDIS was first seen in the junkyard of I.M. Foreman at 76 Totters Lane in Shoreditch, London, England. If this was its landing place or not cannot be ascertained.

AN UNEARTHLY CHILD (A)

An Unearthly Child
Earth c. 50,000 BC
The Doctor, Susan, Barbara Wright, Ian Chesterton
After five months' work on his ship, the Doctor activates the TARDIS hurling it back to a freezing prehistoric plain. The ship is now stuck in the shape of a Police Public Call Box.

The Firemaker
Skaro Unknown future
With spears hurled through the fading ship, the Doctor hurriedly takes the TARDIS to a new location; an ashen forest, the atmosphere of which triggers the ship's radiation meter.

THE EDGE OF DESTRUCTION (C)

The Brink of Disaster
Earth 1289 AD
With some of the ship's electrical systems damaged, the TARDIS stops its journey back to the creation of a solar system due to the faulty Fast Return switch and appears on the snowy Pamir Plateau of Eastern Asia.

THE KEYS OF MARINUS (E)

The Sea of Death
Marinus Unknown
Lost at backgammon and returned as a gift, the TARDIS moves on from about 35 days of travel

by cart to materialise on a beach of glass near a sea of acid. **(First use of model TARDIS materialisation.)**

THE AZTECS (F)
The Temple of Evil
Earth 15th century AD
The TARDIS materialises in the tomb of the High Priest Yetaxa, whom Barbara estimates died around 1430 in what will be Mexico.
The Day of Darkness
Spaceship 28th century AD
The ship appears on a seemingly lifeless Earth spacecraft in orbit around the planet Sense-Sphere, and its instruments register it is still in motion.

THE REIGN OF TERROR (H)
A Land of Fear
Earth 1794 AD (24th July)
The Doctor is determined to put Ian and Barbara off the ship when it materialises in a forest glade, twelve kilometers from Paris, France.

PLANET OF GIANTS (J)
Planet of Giants
Earth Contemporary
Attempting another frequency to reach the Twentieth Century, the Doctor causes overheating and the doors to open in flight. The scanner shatters on materialisation – since the ship is only one inch tall and between two paving slabs in an English garden.
Crisis
Earth 2167 AD
With the TARDIS returned to normal size, the scanner still seems to be faulty as the ship appears at a deserted building site for a bridge over the Thames, close to Battersea Power Station. The craft is soon trapped behind a fallen girder.

THE RESCUE (L)
The Powerful Enemy
Dido c. 2500 AD
The Doctor, Barbara Wright, Ian Chesterton
The TARDIS lands in a cavern tunnel on the planet Dido, close to a crashed Earth ship which left for the planet Astra in 2493.
Desperate Measures
Earth 64 AD (June)
The Doctor, Barbara Wright, Ian Chesterton, Vicki
The TARDIS lands near a forest on a cliff ledge which almost instantly gives way. The crew are unhurt and spend a month nearby at Assissium, in an empty villa owned by Flavius Guiscard in the Roman Empire of Italy.

THE WEB PLANET (N)
The Web Planet
Vortis Unknown
During a moment's materialisation, a strange force drags the TARDIS down onto the craggy surface of Vortis where the ship is affected by a high pitched sound.
Vortis As above
The ship manages a partial dematerialisation before being dragged back by the strange power force. With the TARDIS's power drained, the Doctor uses his ring to open the main doors.

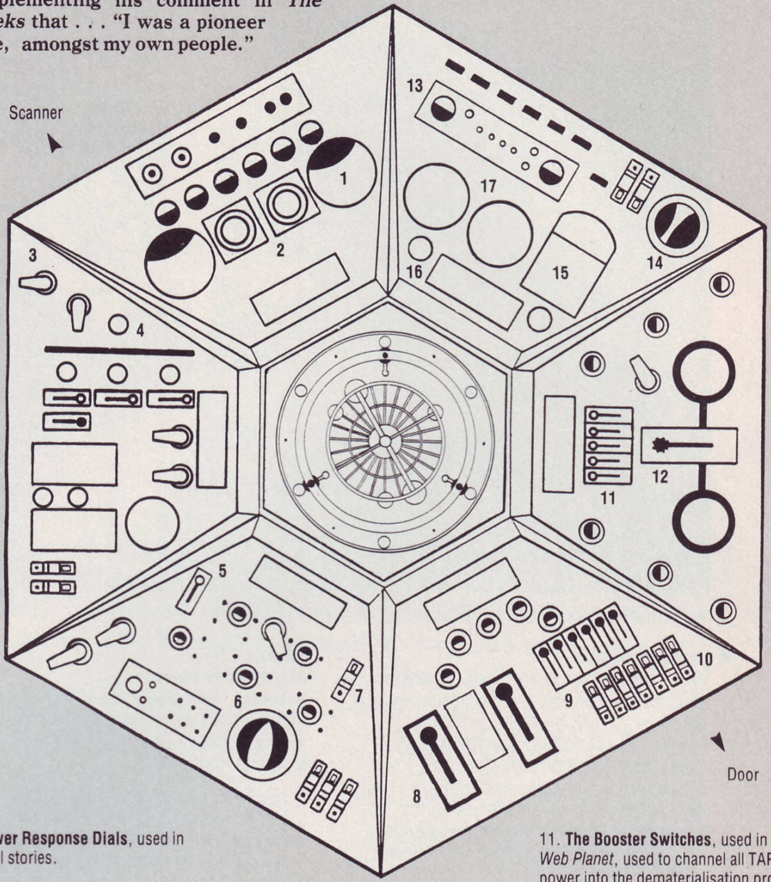
THE CRUSADES (P)
The Lion
Earth 1192 AD
The TARDIS lands in a thick woodland in Palestine during King Richard's time of the crusades.

THE SPACE MUSEUM (Q)
The Space Museum

▶

CONFIGURATION ONE: WILLIAM HARTNELL/PATRICK TROUGHTON

The First Doctor claims to have built the TARDIS himself in *The Chase,* complementing his comment in *The Daleks* that . . . "I was a pioneer once, amongst my own people."



1. **Power Response Dials**, used in several stories.

2. **The Tracking Monitor**, used to detect other time vessels in stories such as *The Chase.*

3. **The Emergency Switch**, used in *The Mind Robber.*

4. Location only for the **Visual Stabiliser Circuits** seen in *The Invasion*, but not present in every story.

5. **The Door Switch**, often used by the First Doctor.

6. **The Time Rotor** (Helmic Regulator), referred to in *The Chase* – manual override for the navigational instruments, like the steering wheel on a car.

7. **The Scanner Switch**, often used by the First and Second Doctors.

8. **The Materialisation Switch**, used in *Power of the Daleks.*

9. **The Navigational Control**, often used by the First Doctor.

10. **The Co-ordinate Programmer**, often used by the First Doctor.

11. **The Booster Switches**, used in *The Web Planet*, used to channel all TARDIS power into the dematerialisation process at once.

12. **The Dematerialisation Switch.**

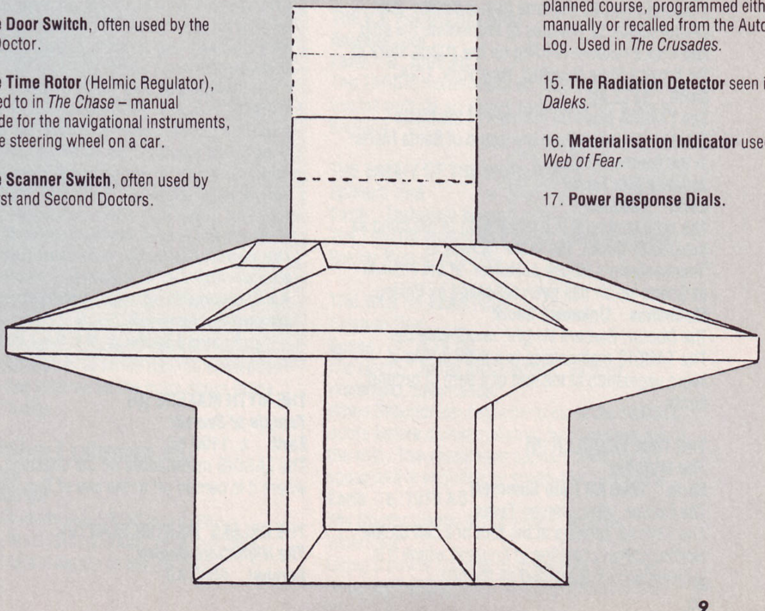
13. **The Automatic Log** (mentioned in *The Daleks*) connected to the TARDIS memory and recording all data concerning the Ship's journey.

14. **Twin Navigational Locks** lock off a planned course, programmed either manually or recalled from the Automatic Log. Used in *The Crusades.*

15. **The Radiation Detector** seen in *The Daleks.*

16. **Materialisation Indicator** used in *The Web of Fear.*

17. **Power Response Dials.**



Rehearsals for the first ever TARDIS scenes in *An Unearthly Child*. Photo © Barry Newbery.

◀ **Xeros Unknown**
With a sudden change of clothes, a shattered glass that reassembles itself and total silence on the planet outside, it is soon clear to the travellers that something is amiss. A faulty control has caused the TARDIS to jump a time track when landing on the white dust surface of Xeros near the Morok space museum, and the crew have already seen themselves as exhibits when time catches up and the TARDIS arrives.

THE CHASE (R)

The Executioners
Aridius Unknown
The TARDIS lands in the Sagaro Desert on the twin-sunned planet Aridius.

Flight Through Eternity
Earth 1966 AD
Surviving Dalek firepower, the ship leaves Aridius with the Doctor's enemies in hot pursuit. Tracking them on the time path indicator, the Doctor needs 12 minutes to reorientate the ship and tries a random landing on the 102nd story of the Empire State Building, New York, USA.

Earth 1872 AD
The TARDIS lands on the deck of the Marie Celeste, six miles from the island of Santa Maria in the Azores Group.

Journey Into Terror
Earth 1996 AD
The craft lands not in a dimension of the mind as the Doctor thinks, but in the hallway of 'Frankenstein's House of Horror' at the Festival of Ghana which has been cancelled by Peking.

Mechanus Unknown future
The Doctor, Barbara Wright, Ian Chesterton
The TARDIS materialises in a thick jungle of living vegetation at the end of a path of ground lights.

THE TIME MEDDLER (S)

The Watcher
Earth 1066 AD (late Summer)
The Doctor, Vicki, Steven Taylor
The TARDIS appears at the foot of a cliff on the Northumbrian coastline of England where it is subsequently submerged by the tide.

GALAXY 4 (T)

Four Hundred Dawns
Unknown Unknown
The ship lands on the silent and seemingly lifeless surface of a planet which is two dawns away from destruction.

> *"The Doctor must never know how to operate the TARDIS. The earthlings should always want to get back home, and he would always intend to take them home, but they would mistakenly end up somewhere in the past or future."*
> Sydney Newman, creator of *Doctor Who*
>
> *"There is no doubt in my mind that the TARDIS secured a great deal of the success we had with the first story. It was a very English invention, out of the ordinary. The ship had an atmosphere of power and mystery which has since diminished, especially, I feel, since the introduction of colour television.*
> *. . ."Building the vast interior of the TARDIS was an enormous initial expense since nothing could be assembled from stock. The familiar six sided control console consumed much time, effort and expense and the designers worked on all the flashing lights, instruments and dials, not to mention the central column, which not only had to rise and fall but rotate internally as well; something the modern version cannot accomplish!"*
> Verity Lambert, the first Producer

THE MYTH MAKERS (U)

Temple of Secrets
Earth c. 1190 BC
The TARDIS materialises on the coastline of Italy where it is carried off to the city of Troy by Paris.

THE DALEKS' MASTER PLAN (V)

The Nightmare Begins
Kembel 4000 AD
The Doctor, Steven Taylor, Katarina
To the sound of alien animal noises, the TARDIS lands on the jungle planet of Kembel.

Coronas of the Sun
Earth 1965 AD (25th December)
The Doctor, Steven Taylor, Sara Kingdom
With the scanner faulty, the Doctor is alarmed by signs of pollution outside the ship, but the TARDIS has landed amidst the snow of a Liverpudlian police station yard in England.

The Feast of Steven
Earth c. 1920 AD
The TARDIS lands at the premises of Logging Co. & Sawmills – really a film set of a Hollywood studio in the USA.

Volcano
Earth Contemporary
To try and shake the Dalek craft, the TARDIS makes a brief random landing at the Oval during one of England's test matches.

Tigus Unknown
The TARDIS lands amongst the geysers on a barren, newly formed volcanic planet.

Earth Contemporary (31st December)
Trying to find somewhere to repair the ship's damaged lock, the Doctor lands the TARDIS in Trafalgar Square, London, England as Big Ben chimes in the New Year.

Golden Death
Earth c. 2620 BC
The TARDIS lands amongst relics to be buried with the occupant of a newly constructed nearby pyramid, similar to the one at Saqqara, on the banks of the Nile.

The Abandoned Planet
Kembel 4000 AD
The Doctor's use of the Monk's directional unit gets the TARDIS back to the Kembel jungles before the unit itself burnt out.

THE MASSACRE OF ST. BARTHOLOMEW'S EVE (W)

War of God
Earth 1572 AD (20th August)
The Doctor, Steven Taylor
Surviving the ravages of the Time Destructor, the TARDIS materialises in a secluded alcove in a Parisian side-street, France.

The Bell of Doom
Earth Contemporary
The TARDIS lands on Wimbledon Common in London, England.

THE ARK (X)

The Steel Sky
The Ark 57th segment AD
The Doctor, Steven Taylor, Dorothea Chaplet (Dodo)
The TARDIS lands in a steel roofed jungle populated with examples of all Earth flora and fauna on board a giant spaceship which has just set off from the doomed Earth, ten million years after their last landing.

The Plague
The Ark 700 years later
The TARDIS appears not to have moved at all, but the Ark is now at the end of its long voyage to Refusis II.

THE CELESTIAL TOYMAKER (Y)

The Celestial Toyroom
Void Unknown
The TARDIS is ensnared in the domain of the Toymaker and appears in a giant toyroom where it is duplicated to confuse the travellers.

THE GUNFIGHTERS (Z)

A Holiday for the Doctor
Earth 1881 AD (25th October)
The TARDIS lands in a livery and feed store just off the main street of Tombstone, Arizona in the

USA, the day before the infamous gunfight at the O.K. Corral.
The O.K. Corral
Unknown Unknown
The TARDIS materialises at the foot of a cliff in a rocky ravine on an unidentified planet.

THE WAR MACHINES (BB)
Episode One
Earth 1966 AD (12th July)
The Doctor, Dorothea Chaplet
The TARDIS lands in Fitzroy Square, London. [N.B. This takes place 4 days before 'C-Day', Monday 16th July which means the year is not 1966. However, in *The Faceless Ones* Episode 6 the Doctor states the date is 20th July 1966 – the day Polly and Ben started their travels.]

THE SMUGGLERS (CC)
Episode One
Earth 17th century AD
The Doctor, Polly, Ben Jackson
The TARDIS arrives under an overhanging rock on a Cornish beach near a small village.
Episode Four
Earth 1986 AD (December)
The TARDIS appears in the blizzards of the South Pole over the underground Snowcap Base Tracking Station.

The Second Doctor

THE POWER OF THE DALEKS (EE)
Episode One
Vulcan Unknown future
Vital to the recent metamorphosis of its owner, the TARDIS arrives in the mercury swamps near an Earth colony on the planet Vulcan.

THE HIGHLANDERS (FF)
Episode One
Earth 1746 AD (c. April)
The TARDIS arrives on Culloden Moor, Scotland, in the aftermath of the terrible battle.

THE UNDERWATER MENACE (GG)
Episode One
Earth c. 1970 AD
The Doctor, Polly, Ben Jackson, James McCrimmon (Jamie)
The ship arrives on the beach of a volcanic island in the Mediterranean, above the ancient sunken city of Atlantis.

THE MOONBASE (HH)
Episode One
Moon 2070 AD
En route for Mars and hit by the effects of the Gravitron device, the TARDIS is forced down on to the lunar surface close to Moonport.

THE MACRA TERROR (JJ)
Episode One
Unknown Unknown future
After taking a glimpse into the future on the time scanner, the crew arrive in the TARDIS on a hillside near a human colony on an unidentified planet.

The TARDIS console room as it appeared in *The Web Planet*, with workshop area in the background. Photo © BBC.

OTHER ROOMS

The Fault Locator room was set off from the main console room in the early days of the First Doctor's televised adventures.
Bedrooms and rooms containing the Food Machine and later, the Time Space Visualiser, are adjacent to this main control room. **A workshop area** was temporarily added to the main console area in *The Web Planet,* containing medical supplies and the instruments the Doctor used in conjunction with his ring to open the TARDIS doors.
Wardrobe Rooms come in various shapes and sizes, seen stories such as *The Space Museum, Castrovalva, The Twin Dilemma* and *Time and the Rani.* **The Chart Room** is referred to in *Galaxy 4.*
The Power Room appears in *The Mind Robber* and the **TARDIS laboratory** is seen in *Fury from the Deep.*
The **Bathroom** is seen in *The Invasion of Time* – the size of a swimming pool – but it is ejected prior to *Paradise Towers* because it sprang a leak. **Gardens,** brick wall corridors, disguised circuitry and further workshop areas were seen in the same story.
New bedrooms were seen in the later stories featuring the Fourth Doctor and Nyssa's room contained laboratory equipment in *Terminus.*
The Cloister Room is seen in *Logopolis,* a picture of brooding sobriety.

THE FACELESS ONES (KK)
Episode One
Earth 1966 AD (20th July)
The TARDIS lands on the intersections of runways 2 and 5 at Gatwick Airport, London, in the path of a descending Sugar Delta X-Ray jet plane.

THE TOMB OF THE CYBERMEN (MM)
Episode One
Telos Unknown future
The Doctor, Jamie McCrimmon, Victoria Waterfield
After being stolen from Gatwick, taken to an antique shop and probably transported through time to Skaro, the TARDIS makes another trip under its own power to arrive near an excavation site which has uncovered the huge doors to the Cybermen's city.

THE ABOMINABLE SNOWMEN (NN)
Episode One
Earth 1935 AD
The TARDIS lands in the foothills of the Himalayan Mountains in Tibet, thus making a return visit to the region of the Det-Sen Monastery.

THE ICE WARRIORS (OO)
Episode One
Earth c. 3000 AD
The TARDIS materialises on its side in the snowy wastes outside an airlock to Brittanicus Base in England.

THE ENEMY OF THE WORLD (PP)
Episode One
Earth Unknown future
The TARDIS arrives on a beach along the Great Barrier Reef of Australia.

THE WEB OF FEAR (QQ)
Episode One
Space c. 1975 AD
The Doctor, Jamie McCrimmon, Victoria Waterfield, Salamander
When Salamander neglects to close the TARDIS doors before dematerialising, he is sucked out of the ship. The vessel next appears hanging in space and is engulfed by a web-like substance.
Earth c. 1975 AD
The Doctor, Jamie McCrimmon, Victoria Waterfield
Using a power booster to break free from the web, the TARDIS lands on the platform of the

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The TARDIS under attack in *The Dominators*, prompting the first on screen use of HADS – Hostile Action Displacement System. Photo © BBC.

deserted Covent Garden Underground Station, London.

FURY FROM THE DEEP (RR)

Episode One

Earth Contemporary

The TARDIS comes hovering down from the sky to land in the sea off the coast of England, near a Euro-Sea Gas refinery.

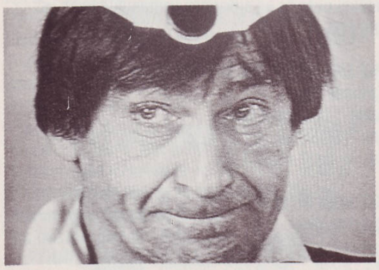
THE WHEEL IN SPACE (SS)

Episode One

Silver Carrier 21st century AD

The Doctor, Jamie McCrimmon

The TARDIS uses scanner images to warn its occupants of danger prior to a mercury link exploding as it lands in the motor section of the seemingly drifting and deserted Phoenix Mk4 supply ship, the Silver Carrier, which is in the vicinity of Space Wheel Station 3. The Doctor removes the Time Vector Generator and he and Jamie appear inside the Police Box.



The Doctor operated the TARDIS memory circuits to view *The Evil of the Daleks*. Photo © BBC.

THE DOMINATORS (TT)

Episode One

Dulkis Unknown

The Doctor, Jamie McCrimmon, Zoe Herriot

The TARDIS makes a return visit to Dulkis, landing on the planet's barren Island of Death, surrounded by mists.

THE MIND ROBBER (UU)

Episode One

Void Unknown

To escape the lava flow on Dulkis, the Doctor activates the emergency unit and the TARDIS' next landing is in a white void described as 'nowhere'. Again the scanner shows false images, but this time to lure the travellers outside.

THE INVASION (VV)

Episode One

Space c. 1979 AD

The TARDIS materialises back in the real universe, in space above the dark side of the moon where it is attacked by a missile.

Earth c. 1979 AD

Evading the missile, the TARDIS' systems fail as the Doctor causes it to materialise invisible in a field of cows in England within the compound of International Electromatics.

THE KROTONS (WW)

Episode One

Unknown Unknown

The TARDIS arrives in a desolate forbidden area designated as the Wasteland on an unidentified planet.

Episode Three

Unknown as above

Unoccupied

The attack on the TARDIS by a Kroton with a dispersion unit causes the ship's HADS (Hostile Action Displacement System) to dematerialise it and rematerialise it further up the mica mountain.

THE SEEDS OF DEATH (XX)

Episode One

Earth 21st century AD

The Doctor, Jamie McCrimmon, Zoe Herriot

Although the TARDIS scanner shows an ion jet rocket and a cosmonaut, the ship has landed not in space, but in the private space museum of Professor Daniel Eldred in England.

THE SPACE PIRATES (YY)

Episode One

Beacon Alpha 4 Unknown future

The TARDIS lands in one of the segments of the Alpha 4 space beacon, not long before the beacon is blown to pieces by space pirates. The beacon is in the fourth sector of the Earth's galaxy, over 50 billion miles from Earth.

The Doctor bids farewell to Zoe and Jamie on his home planet in *The War Games*. Photo © BBC.

THE WAR GAMES (ZZ)

Episode One

Unknown Unknown

Despite appearances, the TARDIS has not landed in No Man's Land of France, 1917, but in an alien reconstruction on another world.

Episode Ten

Unknown Unknown

Trying to evade the approaching Time Lords, the Doctor brings the TARDIS down into the sea. The ship sinks, and the Time Lords weaken the ships' defences. When it starts letting in water the Doctor shifts location.

Space Unknown

The Doctor's next random landing places the TARDIS out in space.

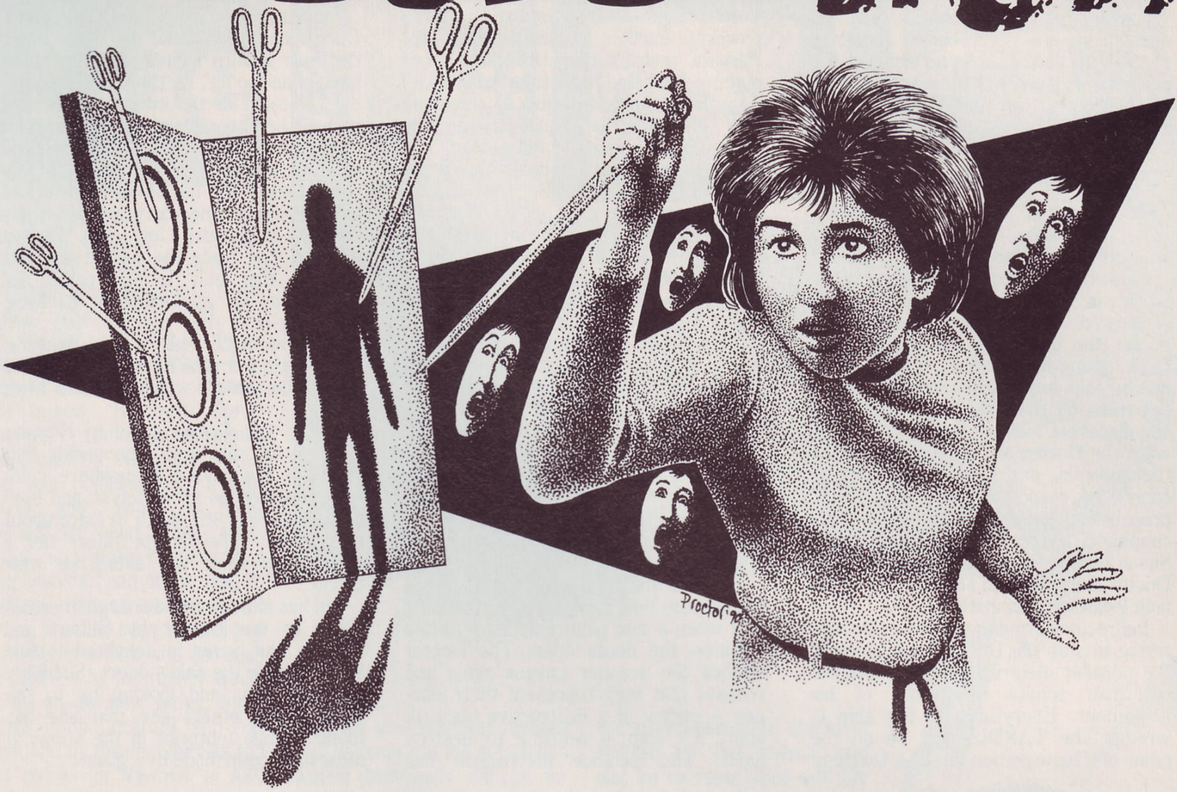
Unknown Unknown

The TARDIS lands near a crocodile swamp in an attempt to lose the Time Lords.

Gallifrey Unknown

Defeated by his own people, the Doctor returns the TARDIS to its home world and arrives in a bay of parked time/space vessels.

The Edge of Destruction



Illustrations: Martin Proctor

With the Ship in flight, an explosion and blaze of light about the console knocks the travellers out as the TARDIS falls silent and dark.

Barbara recovers first and seems dazed, not recognising her companions or surroundings. Susan groggily stands and complains of a pain in her neck before realising with horror that her grandfather has cut his head open. Susan quickly goes to the crew area for ointment and water, and cuts a length of striped bandage with some scissors.

Ian recovers, thinking at first he is at Coal Hill School, and, as the two examine him, the prone Doctor murmurs deliriously that he cannot take Susan back. The teachers finally realise they are in the TARDIS.

Susan is curious that the food machine has dispensed her water, yet read 'empty'. On returning to the control room she is horrified to see the external double doors wide open, showing a white void. Barbara thinks the Ship has crashed, but Susan says this is impossible. They cannot have opened on their own, so maybe something has forced its way on board. The Doctor's wound is dressed, and the strips on the binding will soak into the injury and vanish.

Whenever Ian goes towards the doors, he finds that they close on him, and open when he retreats, and as Susan goes towards the console she suddenly collapses. Whilst Ian takes Susan to her bed, Barbara helps the Doctor recover. The old man complains of a pain at the back of his neck, but Barbara finds no bruise.

Ian puts Susan in her dormitory, and passing back through the rest area for some water finds the same malfunction on the food machine as Susan did. When he returns to the girl, she is awake and holds him at bay with the scissors, asking who he is. She then cries in pain and repeatedly stabs viciously at her bedding.

Later, the Doctor admits he is worried about the crew's amnesia but is certain that a force could not have entered via the Ship's doors. He favours a mechanical fault and Ian warns him that the console is electrified. The old man asks Ian to help him check the fault locator and tells Barbara to keep an eye on Susan, but not hint at anything else being on board. Susan, however, has been listening to the conversation and takes the scissors back without anyone noticing.

The Doctor and Ian both find they are unable to focus on the figures registering on the dials of the fault locator behind a glass partition off the control room as they check components A12 to A16.

Barbara joins Susan in the bedroom, but the girl is suspicious of the teacher and holds her back with the scissors, saying she overheard them talking about something else being with them. Barbara manages to disarm her, and the sobbing girl voices her fear that one of them may be possessed in some way. Ian enters and says the fault locator shows nothing wrong with the TARDIS and that the Doctor has decided to look outside on the scanner. This sends Susan into a panic.

Running to the console room, Susan warns her grandfather that when she tried the same thing earlier, she was struck on the neck, and the old man is suspicious that the teachers do not exhibit these neck pains too. Cautiously, he turns on the scanner which shows a photograph of the English countryside, and the doors swing open. The Doctor is certain this is not where they are. The doors close again as the image of the jungle world Quinnius, in the fourth Universe, where the TARDIS was almost lost, is shown. The Doctor says these pictures are coming from the ship's memory banks. There then follows a sequence of pictures of a planet, solar system, a galaxy and a blaze of light.

The teachers are confused, but the Doctor now rounds on them, accusing them of knocking him and his granddaughter out and sabotaging his craft to make him return them to Earth. Barbara is enraged, as they saved each others lives in the Cave of Skulls and against the Daleks, but her outburst is cut short as the face of the Doctor's antique clock melts away before their eyes, as do their wristwatches. Barbara falls into the chair sobbing.

The Doctor enters, serving a nightcap to help them sleep and the girls retire to bed. Ian tells the Doctor to apologise to

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◀ Barbara, and then follows the others to the bedrooms. They are unaware that Susan has been eavesdropping before going to the girls' room and she asks the history teacher to forgive her grandfather.

Later, the Doctor checks that his companions are asleep before returning to the console room. As he inspects the instruments a pair of hands reach out for his neck and he turns to face his attacker.

THE BRINK OF DISASTER

The attacker is Ian, who cries out and collapses, and when Barbara enters, the Doctor is even more convinced that this is part of the teachers' ploy. Susan enters too and feels the couple have been acting oddly, but realises with horror that her grandfather intends to put them off the ship. However, when she discovers that Ian was only trying to warn the Doctor about the danger from the controls, she admits the teachers cannot be responsible. As the Doctor prepares to execute his threat on the couple, a buzzer alarm sounds which Susan realises is the danger signal. The Doctor is horrified to see that the whole fault locator is illuminated.

Ian recovers and explains that he was trying to stop the Doctor from touching the possibly electrified console and the old man admits the error of his judgement. Everything in the ship is wrong. The TARDIS may be on the point of disintegration and the teachers are innocent. The Doctor admits he drugged the nightcaps so that he could work in peace.

With the locator flaring every fifteen seconds, the Doctor says that they are on the brink of destruction, and must work together to combat a force powerful enough to disable his ship. Barbara realises that the clock faces melting indicated that time was taken away from them, and now it is running out. There is an explosion and the central column rises to full power. The Doctor explains that beneath this is the heart of the TARDIS, the column indicating the extent of power. What if it could escape? The old man says they have ten minutes to live.

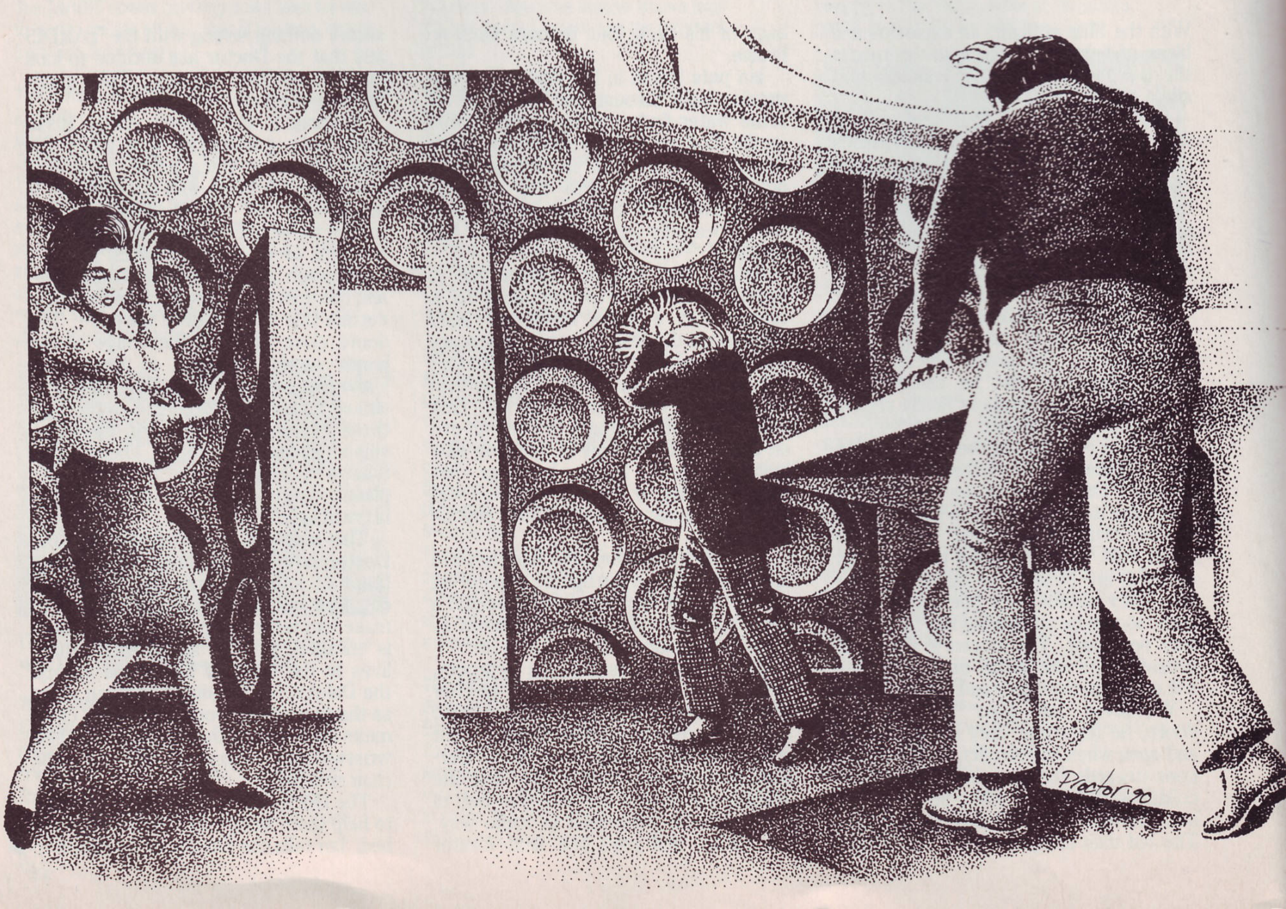
Barbara wonders why the scanner part of the console is safe and not electrified, and feels that perhaps the machine itself is trying to warn them and has been all along. They themselves are at fault. The Doctor finally agrees that the TARDIS computers could 'think', but it would take the power of a solar system to make the power source beneath the column escape. The console flares at this point. Taking Ian aside, the old man admits that they only have five minutes left, but will be oblivious of their deaths.

Barbara and Susan look at the void outside the doors, the teacher realising that when a safe picture appears on the scanner, the doors open. The Doctor studies the scanner images again and realises that they represent their journey – ending in a destructive blaze of light. His ship is refusing to destroy itself. The defence mechanism has stopped the ship and been trying to warn them ever since. The old man realises that they are at the beginning of a new solar system, and outside the atoms are rushing together to give birth to a new sun and its planets.

On leaving Skaro in the future, the Doctor had set course for Earth using the Fast Return switch and they must have gone too far. As the room darkens, the Doctor finds the switch on the safe part of the console and dismantles it by torchlight. The switch has become jammed, and by releasing the spring the control rises and full power is returned to the ship. The crew regain their normal composure and the Doctor explains that since the switch was not broken, the fault locator could not register it. He apologises to Barbara, admitting that her instinct had won where his logic had failed. Barbara, upset, runs from the room as the Doctor resets the console which starts to work again.

Later, the Doctor talks to Barbara alone in the rest area, announcing that the ship has landed somewhere cold. Their differences are resolved and both realise there is still much to learn about each other. The Doctor offers her a warm coat from the extensive wardrobe.

Ian has already found a large overcoat given to the Doctor by Gilbert and Sullivan and Susan is delighted to find snow outside the ship's doors. Suddenly she calls out, and looking up to the scanner the others see that she has found a huge footprint in the snow. It must have been made by a giant . . .



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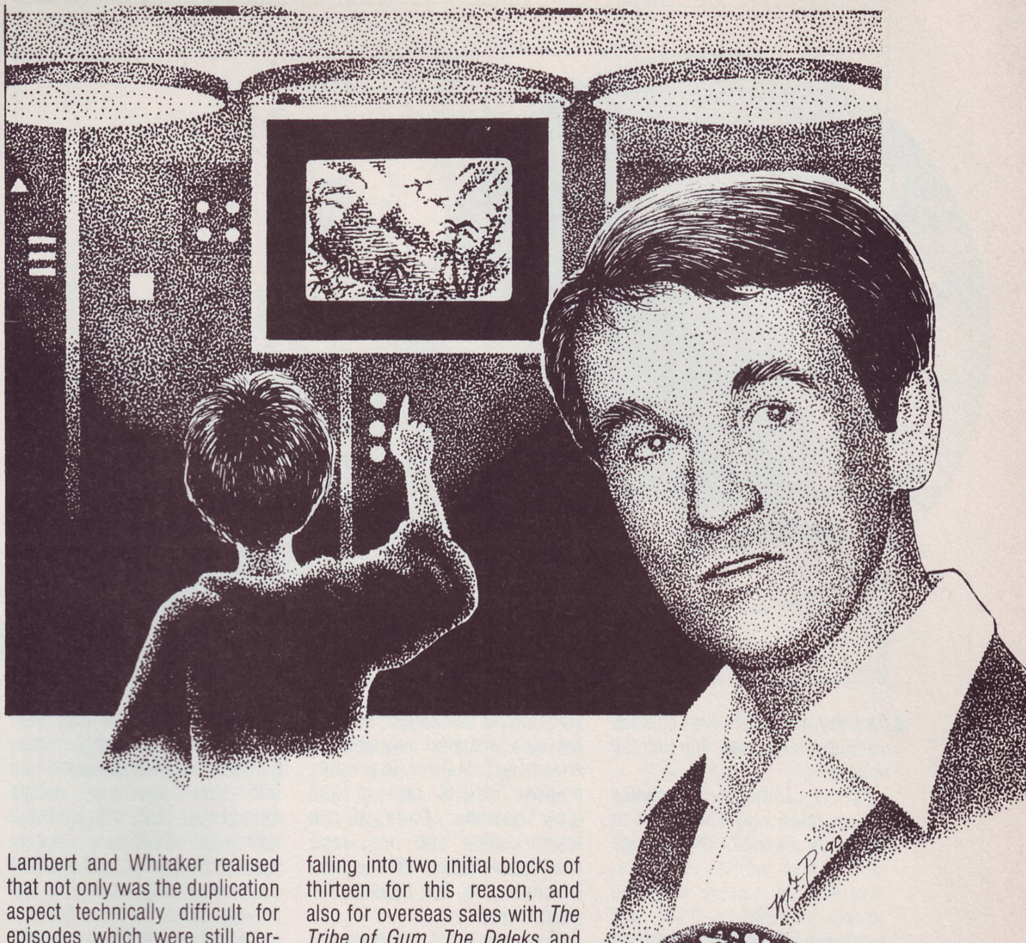

M.F.P. '90

At its origins, one of the writers recruited to work on *Doctor Who* was Malcolm Hulke, a professional television writer since 1958 who, with Eric Paice, had written the children's space serials concerning Professor Wedgwood, Conway Henderson, Harcourt Brown and their pathfinding adventures to the Moon, Mars and Venus for ABC Television. The producer and mentor on these shows had been Sydney Newman, and when he became a department head at the BBC to create such shows as *Doctor Who*, it would seem natural that one of the writers who had such a hand in its forerunner would work on the new series. Similarly, John Lucarotti who had written *City Beneath the Sea* and its sequel for Newman at ABC was recruited around the same time.

To producer Verity Lambert and story editor David Whitaker, Malcolm Hulke delivered a four episode storyline in late summer 1963. Entitled *The Hidden Planet* it would be set on an 'alternative Earth', a duplicate world on the far side of the sun where the TARDIS would land in a field of four-leaved clovers. This world would be as oblivious of Earth as ours was of them, and further details would make it more alien, such as the birds flying backwards. The serial would also develop the telepathic powers of Susan, which Carole Ann Ford had been promised in an attempt to get her to accept the rôle. More importantly the story had a duplication of cast as the TARDIS crew find their counterparts.

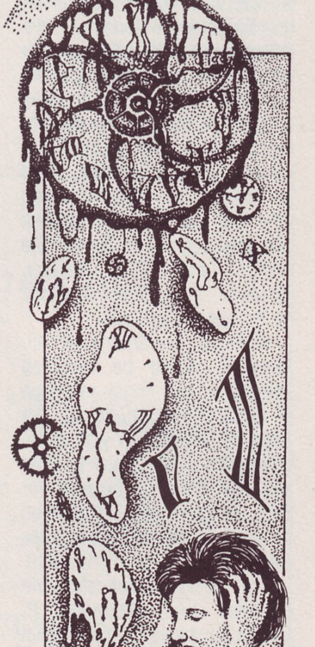
Initially placed fourth in the running order after Lucarotti's *Doctor Who and a Journey to Cathay,* it seems the show was also moved to then be the third serial, which broke the historical/SF alternation of most of the first recording block. However, as the year wore on, Lambert and Whitaker realised that not only was the duplication aspect technically difficult for episodes which were still performed as if 'live' in the VT studio, but that the content of *The Hidden Planet* did not fit in with their designs for the show.

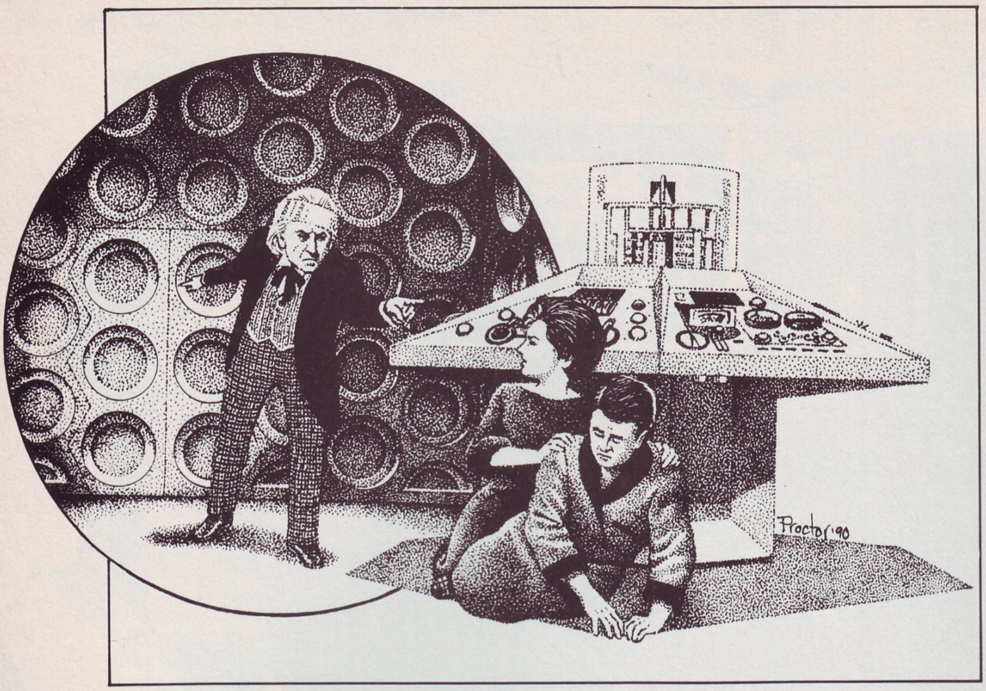
David Whitaker maintained that the dropping of *The Hidden Planet* and the non-availability of sets for the subsequent serial, which was retitled *Marco Polo*, gave them two alternatives. The choice they faced was either writing a filler serial or going off the air for a few weeks. More likely reasons are a combination of the show's initial poor public reception and the BBC's options on the series' progression.

Although *Doctor Who* was granted a first season run of up to fifty-two episodes, the BBC had an option to cancel the show anywhere along the line if it failed to live up to expectations. The points of cancellation would be after the thirteenth or twenty-sixth episodes. The low viewing figures of *An Unearthly Child* (4.4M and 114th position) in late November would undoubtedly have caused concern that the project was to face premature cancellation. This could cause the season format falling into two initial blocks of thirteen for this reason, and also for overseas sales with *The Tribe of Gum, The Daleks* and *The Edge of Destruction* forming batch one, and *Marco Polo* and *The Keys of Marinus* batch two. The change in viewer reaction did not happen until *The Daleks: The Escape,* by which time pre-production on the subsequent serial would have been well underway.

Knowing the characters best, due to initial involvement with the writer's guide issued in June 1963, the job of penning the filler to use no additional cast or sets fell to David Whitaker. His script, entitled *Doctor Who Inside The Spaceship,* was supposedly written in two days, but the idea had existed before production on the series had begun as a way to introduce viewers to the characters and the ship itself in greater detail. Having written the episodes himself, Whitaker received no credit as story editor to avoid problems with the Writer's Guild.

The change of story came too late apparently for BBC Records, and the story is officially yet incorrectly referred to in some BBC documentation as *Beyond the Sun.* This is in ▶


Proctor '90



◀ fact the title of the first episode of Hulke's aborted *The Hidden Planet.*

Verity Lambert's first choice for director was Patricia – or Paddy – Russell. One of the BBC's first women directors, she was an actress who had joined the BBC in 1951 and worked with Rudolph Carter on the Quatermass serials of the Fifties as an AFM. Although she would later work several times on the show, Paddy was unavailable for the two recording dates. It was decided that the first episode, at least, could be directed by Richard Martin who had just recorded the last two episodes of *The Daleks: The Ordeal* and *The Rescue.* However, he was not available for the second episode.

With no pre-filming at all, Serial C would be recorded entirely on two Friday evenings at Lime Grove Studio D. *The Edge of Destruction* was scheduled for 17th January 1964 and *The Brink of Disaster* for 24th January 1964. Transmission would be just over three weeks later.

The designer for the two episodes was Raymond P. Cusick, unaware of the impact on television history that his creations for the last episodes he had worked on would have. Barry Newbery was still hard at work making certain the sets for the subsequent *Marco Polo* epic would be ready, and from Whitaker's clever scripting little work would be needed. Most of the new material required an enhancing of Peter Brachaki's original TARDIS sets to add crew quarters. Parts of the lounge area and the food machine prop had already been introduced in *The Daleks: The Dead Planet.*

One crew room was built, but was used to double as both Ian's quarters, and that shared by Barbara and Susan. It incorporated two bodyformed couch beds which hinged down from the wall when activated by stage hands. Double doors were used for each room too. The control room of the ship itself was increased to its largest dimensions yet, and the hexagonal mirror plate laid around the console in the pilot was seen again. The TV monitor used as the ship's scanner was mounted on a stand with castors to make it moveable and placed in front of glass screens. Behind the screens were additional wall instruments and the fault locator which consisted of three rotating dials in close-up. Three large circular ceiling lights were also mounted here.

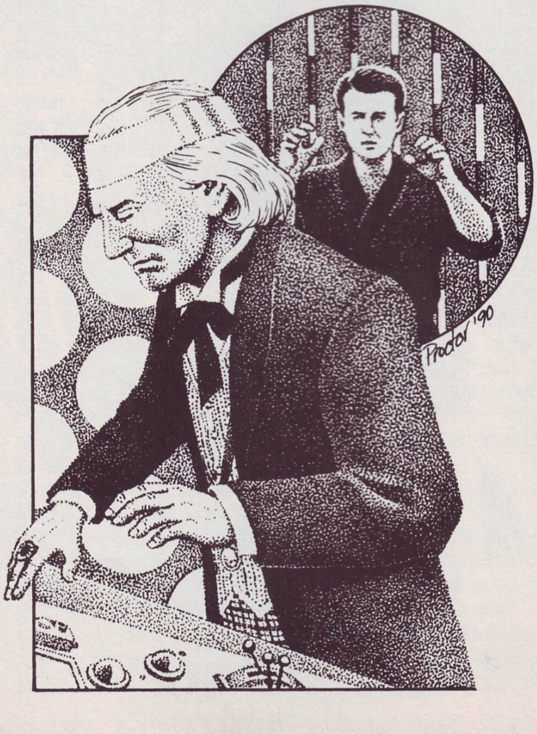
When the TARDIS doors swung open to reveal a void, they showed an empty white set which should have been harshly lit to glare back at the camera, but in the first such shot the studio floor was clearly visible.

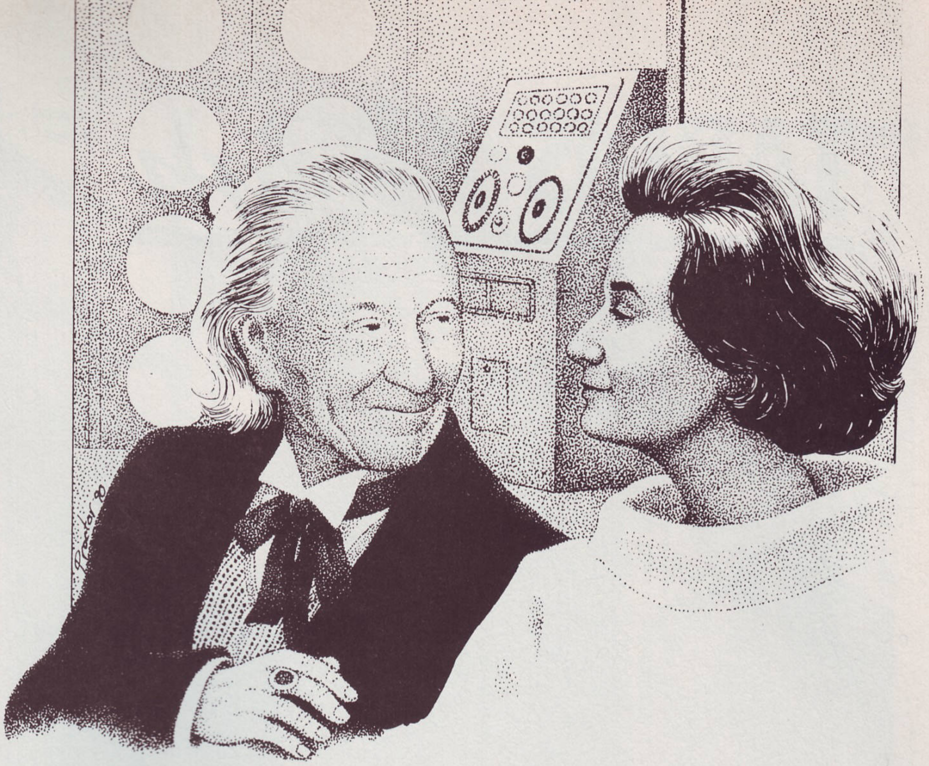
The Edge of Destruction opened with an insert from the end of the last of *The Daleks* episode in which the explosion erupted in the control room. Continuity was well maintained with the previous serials throughout, both with dialogue such as Barbara's outcry against the Doctor, and the Thal cloth she was carrying in the previous tale.

The effect of the bandage worn by the Doctor was achieved simply by switching the props off-screen. The first bandages had thick, dark vertical lines. These thinned out until the later ones were virtually clear. For the first episode, the four bands of music were taken from stock sources, in this case *Musique Electronique* by Eric Siday on Impress 1A 245. These tracks included the opening backing music and Susan stabbing her bed as well as various 'stings'.

With a BBC monitor used as the scanner, images from another camera were fed through in the form of five artwork caption slides. These showed the English countryside, a jungle, a cratered planet, a planet in a solar system and then a galaxy. For the scenes where the clock faces melted, painted props were used for the Doctor's ormolu clock and Ian's watch. The cast were not terribly happy about attempting such a bizarre story, and in particular it was disliked by Carole Ann Ford because she did not understand it. Whenever lines or plot were questioned, the response from the crew was simply to get on with it. William Hartnell too, complained about his long speeches as he found some of the more complex lines difficult to remember. In the final version, he fumbles some of his lines and in rehearsals kept referring to the fault locator as the fornicator!

The director selected for *The Brink of Disaster* was Frank Cox, a graduate in English





Literature from Leeds University who, after being turned down by RADA, worked as a filing clerk at Ealing Studios followed by time at the BBC as a floor assistant. He came to work on *Doctor Who* shortly after completing a crash course as a trainee director.

The Brink of Disaster included two tracks from *Musique Concrete,* these being *The Day the Sky Fell In* by Desmond Leslie from Weinberger JW 2310 and *Part II* by Duxton Orr from Chappell C713B. Sound effects (apart from the TARDIS interior which was only heard towards the end of the last episode) included explosions, the danger signal, the fault locator and bird song and jungle life to accompany the images on the scanner.

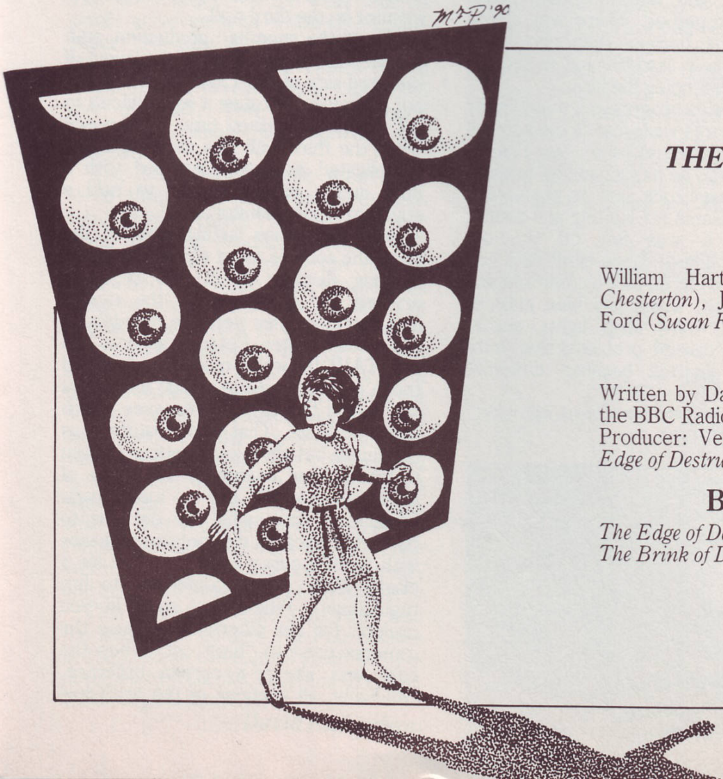
The Fast Return switch was a prop which would be dismantled by Hartnell, and its position on the console was clearly marked with the words FAST RETURN written by it in felt tip.

The main new set that had to be constructed was the small snowscape for the end of the serial, viewed mainly on the scanner monitor, and here expanded polystyrene was used as snow.

The serial was introduced in a half-page *Radio Times* (Vol. 162 No. 2100) feature which chronicled the episodes so far and set the scene briefly for the strange new story, complete with a photograph. On transmission, the episodes attained viewing figures of 10.4M (21st) and 9.9M (31st) with appreciation figures out of 100 of 61 and 60. The episodes were sold abroad, and in addition to 16mm telerecordings of both parts, the BBC Archives also retain an Arabic dubbed print of *The Edge of Destruction,* an extract of which was shown on *Nationwide* in November 1978 during an interview with Tom Baker, Mary Tamm and Carole Ann Ford for the show's fifteenth anniversary. A clip will also appear on BBC Video's forthcoming *The Hartnell Years.*

In 1985, the episodes were edited into a forty-nine minute compilation, *The Edge of Destruction,* for overseas sales by BBC Enterprises. Nigel Robinson did a masterful expansion on the late David Whitaker's original scripts for *Doctor Who – The Edge of Destruction* published by W.H. Allen in May 1988 and Target paperbacks in October 1988 as Book No. 132.

Archive and Fact File compiled by Andrew Pixley, co-editor of ***Time Screen****. Thanks also to David J. Howe.*



THE EDGE OF DESTRUCTION
SERIAL C
CAST:

William Hartnell (*Doctor Who*), William Russell (*Ian Chesterton*), Jacqueline Hill (*Barbara Wright*), Carole Ann Ford (*Susan Foreman*).

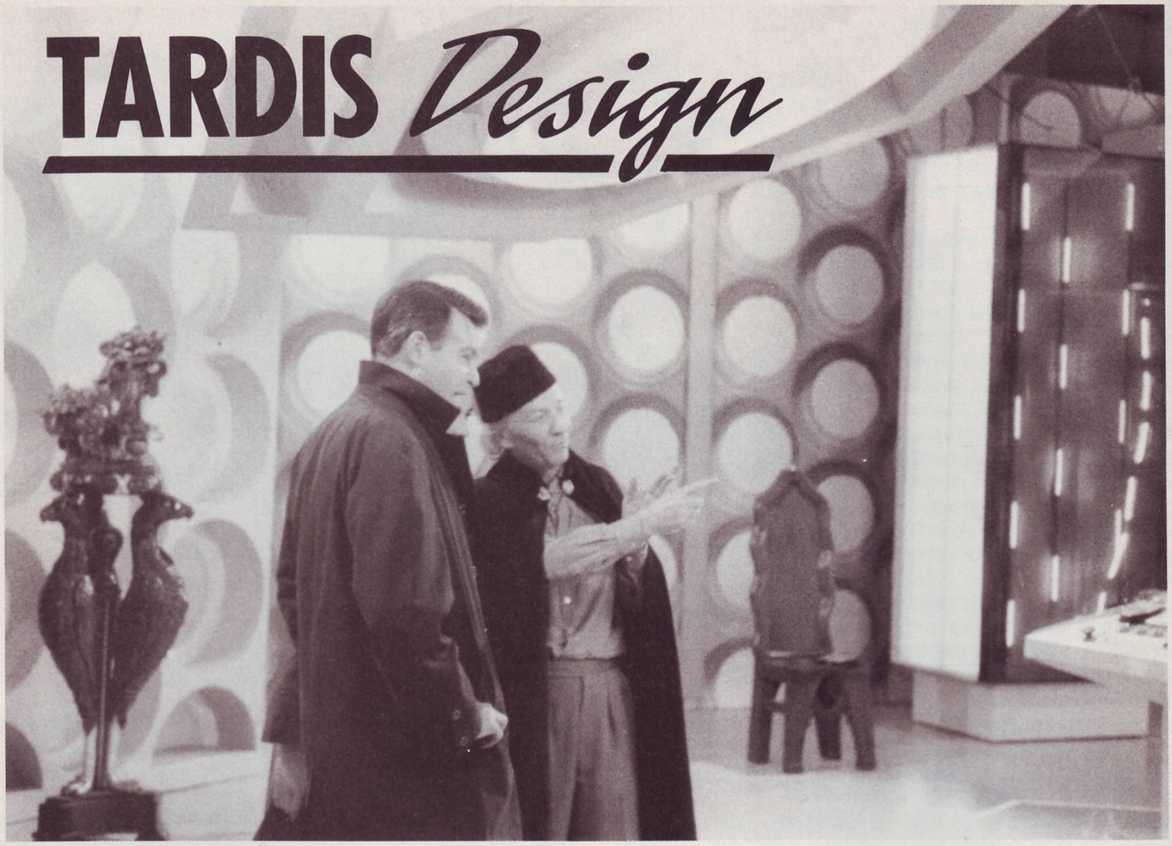
CREDITS:

Written by David Whitaker. Title music by Ron Grainer and the BBC Radiophonic Workshop. Designer: Raymond Cusick. Producer: Verity Lambert. Directors: Richard Martin (*The Edge of Destruction*), Frank Cox (*The Brink of Disaster*).

BROADCAST DETAILS:

The Edge of Destruction	8th February, 1964	5.15pm-5.40pm
The Brink of Disaster	15th February, 1964	5.15pm-5.40pm

TARDIS *Design*



A rehearsal shot from *The Daleks' Master Plan*, showing William Hartnell and Peter Purves on set, with model effects in the background. Photo © Barry Newbery.

The TARDIS console room was designed in 1963 by the late Peter Brachacki for the pilot episode, *An Unearthly Child*. When the episode came to be re-made a few weeks later, Brachacki had been taken ill and a new designer, Barry Newbery, was then assigned to the show. Here, Newbery describes how the set was first made to Peter Brachacki's specifications, and how practical problems led to some gradual changes.

"When the pilot was completed they didn't break up the TARDIS interior set," he recalls. "That was kept because the cost of remaking it was far greater than that of storage, but we did remake the other scenery. There was some conjecture about the series not happening, so that set was kept in case it did. I did nothing to the TARDIS set when we re-made *An Unearthly Child*."

One striking feature of the original console room was the inclusion of various peices of antique furniture – supposedly mementos that the Doctor had collected on his travels through space and time. "Gradually, these were omitted because they got in the way of cameras and different directors found them an embarrassment. They were always having to be moved to the left or to the right. Eventually, because there was no continuity between one director's work and another, they were removed altogether. There was also a matter of cost because they were hired when the show started, and it became expensive extending the hire."

As the series progressed, many other original features were lost as the set was radically reduced in size. "In Peter's original design he had a hanging canopy, but this always took ages to put up and caused problems for lighting and sound. Eventually it was left off the set altogether. There were also two columns of about three foot by four foot and ten foot high, which had blue glass in them with white strip lights inside. These also caused problems and were eventually omitted because directors were only really concerned with people coming into or out of the TARDIS. They only needed a "two-sided set": the door in one wall on one side, and a long wall on the other. When it was necessary to look at the monitor, the characters would all be seen looking up, and we would cut to a close-up of a monitor, which viewers would assume was the monitor on the third wall."

"Over the months, production staff and viewers began to forget the layout of the third side of the TARDIS, which had not been used because it was difficult to set in the prescribed time. In the end when the third wall was needed, a less complicated wall was designed with a door and a special recess to hold a standard studio monitor."

With the series lasting most of the year, the console room scenery suffered ongoing damage as it was regularly erected and dismantled in the studio. The first casualties were the roundels on the walls. "When Peter Brachacki had the TARDIS walls made he included these pressed opaque plastic mouldings set within the circular recesses which were back lit. That wall feature was continued but they kept getting broken in transit, and eventually the stock of them ran out. We had no more made because of cost; what we did was to cover the back of the circular recesses with frosted cobex (a trade name for a plastic glass, which conformed to fire regulations). When they were lit you couldn't tell the difference because the cameras used to "burn out" when the light was above a certain brilliance. Gradually, all sections of the walls had

cobex. This was marvellous because cobex could always be replaced cheaply and at a moment's notice."

"The set was occasionally refurbished, and on occasions when it had to be re-built it was done from drawings made from measurements of the existing scenery. The original drawings could not be used because there had been many alterations." The console itself had originally been made by a company called Shawcraft, who also supplied much of the visual effects work in the early days of the programme (including the Daleks). They were also responsible for its refurbishment, and continued to be so until the BBC's own visual effects department took over in the late 1960s.

A New Look

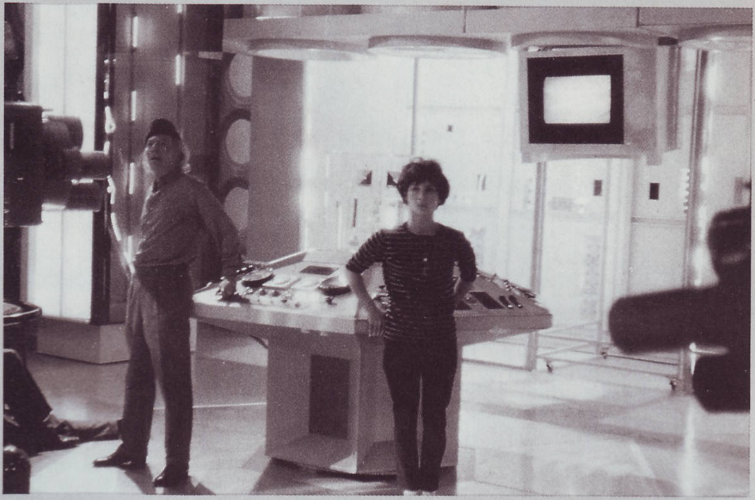
After numerous refurbishments and minor changes, the TARDIS console room faced a dramatic metamorphosis in 1976 for *The Masque of Mandragora*. As designer of the story, Barry Newbery had the unenviable task of radically altering one of the most popular designs in television history. "I redesigned the TARDIS for Philip Hinchcliffe because he felt the storage of the set was proving very expensive. He wanted a smaller set, one that would take up less space in the studio and was lighter. I went for a Jules Verne Nautilus-type set with a Victorian feel and I included wood-grained panelling, brass fittings, stairs and a horizontal dividing cover to the viewing screen) which was hand-operated by scenemen) with the images inlayed using chromakey instead of using a TV monitor."

"I thought of a Victorian sailing ship, and tried to move the whole thing away from bright panels and flicking switches. The wood veneer on the walls was, as usual, achieved with wood-effect wallpaper." An early design for the console featured an iris in the centre which would open to reveal a dome that would rise and fall. This was abandoned because it would have proved too expensive.

The 'secondary console room' survived throughout the Thirteenth Season, but was replaced the following year when incoming producer Graham Williams opted to return to the original style. Barry Newbery was allocated as designer on *The Invisible Enemy*, and oversaw the return of the old console room. "The drawings always existed, and it was only a case of getting them out and having it re-made. I retained the dividing shutter viewing screen and introduced circular columns at the junction of the walls. The columns had vertical ridges in them, and these ridges would take the edges of the walls slotwise so that you could have the scenery running at many different angles. They were three-quarter circular columns, and one could make a set of any shape."

This version survived in more or less the same form up until *The Five Doctors* in 1983, when the control room was redesigned by Malcolm Thornton to reflect 1980's high technology.

David Richardson



The First Doctor and Susan in the TARDIS, a rehearsal shot from *An Unearthly Child.*

DESIGN CHANGES

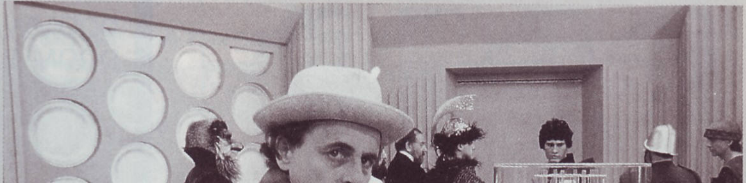
The Police Box exterior is the same from *An Unearthly Child* to *The Seeds of Doom,* until the prop collapsed on Elisabeth Sladen's head. From *The Masque of Mandragora* to *The Horns of Nimon* a lightweight model with a flatter roof was employed and the blue light was changed. A new Police Box with stacked roof was introduced from *The Leisure Hive* onwards, with the former model used briefly in *Logopolis,* supposedly situated on the Barnet bypass.

Peter Brachaki designed the original interior of the TARDIS console room, which was fundamentally the same from *An Unearthly Child* until *The War Games: 9* but it decreased in size and photographic walls were added. The room was enlarged in *The War Games* to look more like the Hartnell machine.

A new console was introduced in *The Claws of Axos* with the old console (revealed to be painted light green) last seen in *Inferno,* but outside the TARDIS shell. A new TARDIS set was introduced in *The Time Monster* (designed by Tim Gleeson, which doubled as the Master's in that story) and a new console room was used in *The Three Doctors* (designer, Roger Liminton), which was also seen in *Frontier in Space, Planet of the Daleks* and *Death to the Daleks.*

The TARDIS interior is not seen again until *Planet of Evil* (designer, Roger Murray Leach), rebuilt, minus scanner which was the only time this occurs except in *Pyramids of Mars* where the set was re-used.

In *The Masque of Mandragora* a new wooden 'Secondary Control Room' was introduced (designed by series' veteran Barry Newbery) with a more 'Jules Verne' feel in mind. However, every time someone walked across it the footsteps echoed. The walls warped in storage and the small white console room was re-introduced in *The Invisible Enemy* (again designed by Newbery) until *Meglos* when a larger set was built, returning to the size of the room of the Hartnell years. This remained until *The King's Demons* and then was updated with a new console (designed by Malcolm Thornton) in *The Five Doctors.* The room was still quite large in *The Greatest Show in the Galaxy* but by *Battlefield* the by now battered set was a shadow of its former self, with the walls a painted backdrop and the console room in semi-darkness. What designs the future will bring, only time will tell. . .



The Seventh Doctor and assorted genii aboard the TARDIS in *Time and the Rani.* Photo © BBC.

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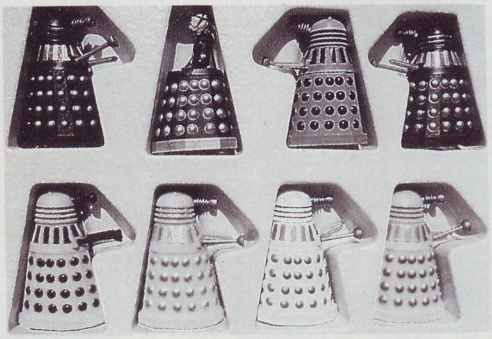

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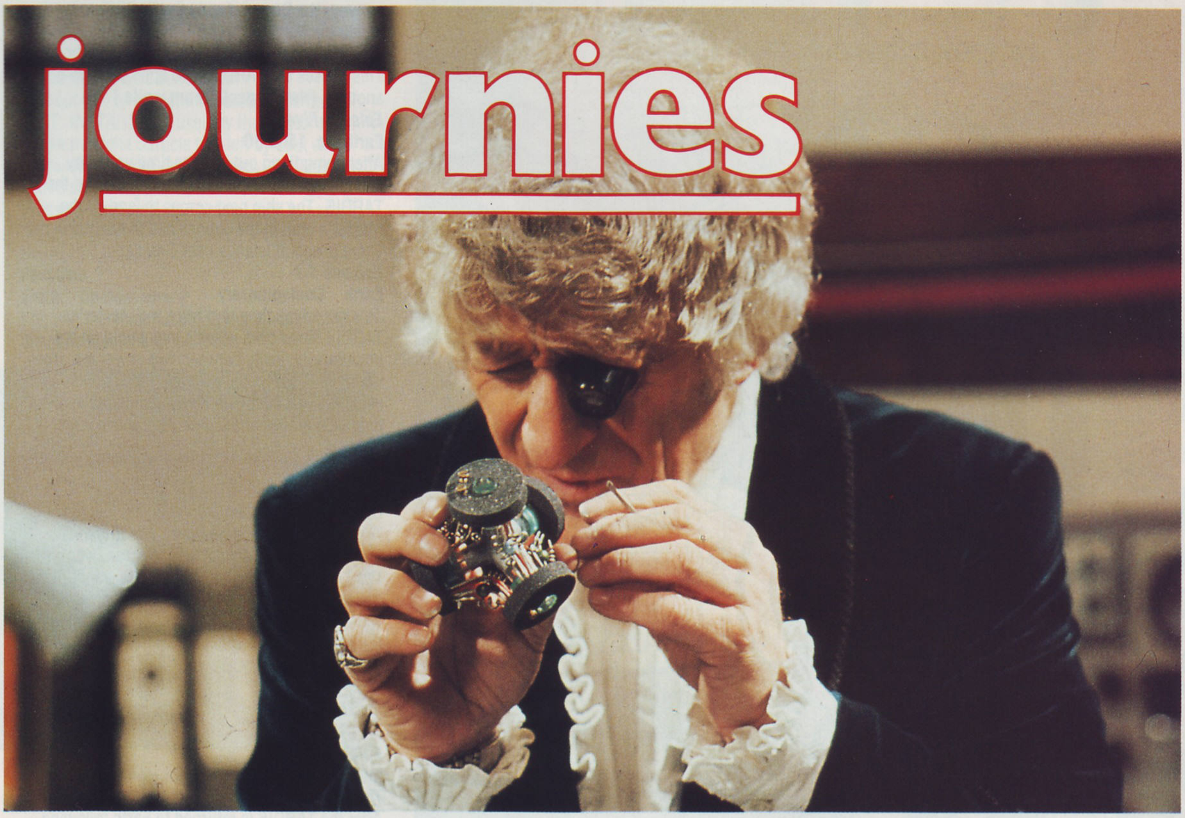
The Third Doctor (Jon Pertwee) at work on the TARDIS dematerialisation circuit. Photo © BBC.

The Third Doctor

SPEARHEAD FROM SPACE (AAA)

Episode One

Earth Contemporary

The Doctor

The Time Lords direct the newly regenerated Doctor to start his exile on Twentieth Century Earth by guiding the TARDIS to land in a clearing in Oxley Woods, near Epping, England. Later the ship is taken to UNIT's British HQ, so the Doctor uses a homing device to find his property.

INFERNO (DDD)

[N.B. †refers to a landing in a parallel space/time continuum].

Episode One

Earth Contemporary

After abortive attempts to dematerialise, the Doctor has worked for some time on the TARDIS and its dematerialisation circuit. Removing the console, he attempts to activate it using nuclear power from the Stahlman's Gas drilling project, but a power surge sends him and the console into a limbo, returning eventually to the garage they left when Liz Shaw cuts the power.

Episode Three

Earth† Contemporary

The Doctor activates the console to get him away from the 'doomed' project, but his arrival with Bessie appears to be in the same garage – although the building is now a storehouse since he has slipped into a parallel space/time continuum.

Episode Five

Earth† Contemporary

The Doctor demonstrates the console to the Brigade Leader by using its power reserves to move it a few seconds into the future.

Episode Seven

Earth Contemporary

The Doctor manages to activate the console and return with Bessie to the garage on the original Earth.

Earth Contemporary

The Doctor attempts to leave Earth again with the console, but gets only a few hundred yards due east – to the rubbish tip.

THE CLAWS OF AXOS (GGG)

Episode Four

Earth Contemporary

The Doctor, The Master

Brought to the Nuton Power Complex on the south-east coast of England by UNIT lorry, the TARDIS is repaired by the Doctor and the Master so they can escape Earth, but the Doctor takes them to the brain area of Axos a short way from the complex. **(New console.)**

Earth Contemporary

The Doctor

Having lured Axos into a time loop, the Doctor manages to break the TARDIS free and return to the reactor room of the Nuton Complex.

Earth Contemporary

Finding the reactor is about to explode, the Doctor dematerialises and the TARDIS lands a few minutes later in the building's debris.

COLONY IN SPACE (HHH)

Episode One

Uxarius 2472 AD (3rd March)

The Doctor, Josephine Grant (Jo)

The Doctor initially thinks he has repaired the TARDIS, but is actually directed to land in the vicinity of an Earth colony on the barren Uxarius by the Time Lords.

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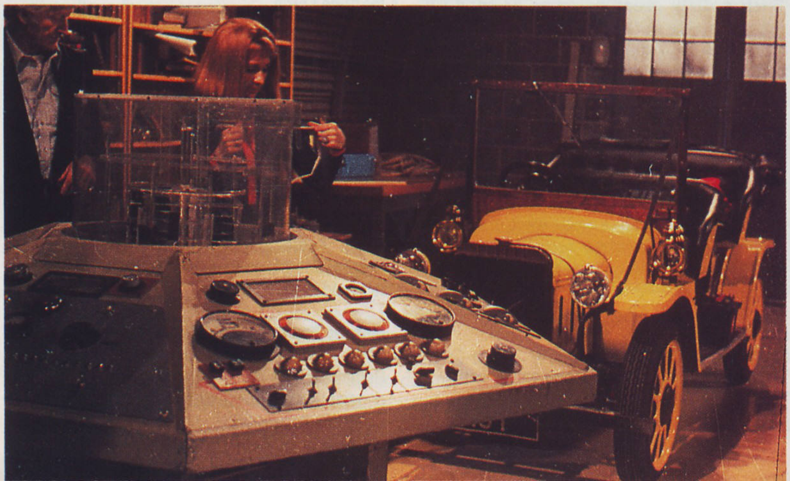
The original TARDIS console. Photo © BBC.



Jo Grant (Katy Manning) enters the TARDIS for the first time in *Colony in Space*. Photo © BBC.

Jon Pertwee once told a fan that when the new console was introduced, no provision had been made for the fact that he liked to tinker with various technical looking components, even to dismantle and 'repair' sections. The new 'spruced up' console had no holes filled with wires and components and thus Jon made a big stink about it, complaining he didn't have anything to do. One of the backstage hands, hearing this, stepped up and said he'd fix it. With a dirty great hammer he made a sizeable hole in the expensive prop.

Although unable to confirm this report, it is true to say that a hole did appear on one panel which was then covered by a large metal plate with new instruments to suit. This also included the switch marked Extreme Emergency which Jo had to operate in order to retrieve the Doctor from the Vortex after Kronos had swallowed him up. Only this panel was rebuilt, not the complete console.

◀ ***Episode Six***
Earth Contemporary
The Time Lords return the Doctor and Jo in the TARDIS back to UNIT HQ in England only moments after the ship dematerialised.

THE CURSE OF PELADON (MMM)

Episode One
Peladon Unknown future
The Time Lords direct the Doctor and Jo again during a test flight, and the ship lands on a ledge on Mount Mageshra during a storm. The occupants scramble out before the ship topples into the chasm.
Implied
Earth Contemporary
The Doctor and Jo are returned to UNIT HQ by the Time Lords.

THE MUTANTS (NNN)

Episode One
Skybase 1 30th century AD
The Doctor is despatched on a mission by the Time Lords and Jo forces her way on board too. The TARDIS is directed to Storage Area 4 on board Skybase One, a space station in orbit around the planet Solos.
Implied
Earth Contemporary
Mission completed, the Doctor and Jo are returned to UNIT HQ.

THE TIME MONSTER (OOO)

Episode Four
Earth Contemporary
Dematerialising from the crater created by the doodlebug summoned up to halt the UNIT convoy, the Doctor directs the TARDIS to land inside the Master's TARDIS at the laboratory of the Newton Institute, Wootton, near Cambridge. This causes the TARDISes to appear inside one another. **(New console room walls.)**
Episode Five
Earth c. 1500 BC
After being flung out into the time vortex by Kronos, the Doctor is recovered by Jo and the TARDIS. The ship next comes to land by the Master's craft in the council hall of Atlantis in the Thera group of Islands near Greece.
Episode Six
Earth Contemporary
Jo's use of the time ram from the Master's TARDIS flings both vessels into a void on the boundary of reality between two universes, from which Kronos lets them leave. The TARDIS returns to the lab at the Newton Institute as the time field around the building is broken.

THE THREE DOCTORS (RRR)

Episode Four
Unknown Unknown
The Doctors, Josephine Grant, The Brigadier, Sergeant Benton, Arthur Ollis, Doctor Tyler
The TARDIS, still inside UNIT HQ, is transported through a black hole by a strange organism. When the Doctors strike a bargain with Omega, the solar engineer allows the craft to travel to his palace from the laboratory. **(New console room.)**

CARNIVAL OF MONSTERS (PPP)

Episode One
Inter Minor Unknown
The Doctor, Josephine Grant
After the TARDIS is returned to Earth following Omega's apparent annihilation, the Doctor receives a new dematerialisation circuit to end his exile. The course he sets is for Metebelis III in the Acteon Galaxy, but their arrival seems to be in the hold of the *S.S. Bernice*, a sailing ship in the Indian Ocean en route for Bombay on June 4th 1926. The ship has actually materialised within the compression field of a miniscope and become miniaturised in one of its circuits.

FRONTIER IN SPACE (QQQ)

Episode One
C982 26th century AD
Restored to normal size by removal from the miniscope on Inter Minor, the TARDIS travels on through hyperspace, but almost collides with an Earth cargo spacecraft which is about to enter that dimension. The ship lands inside the hold thanks to a last-minute course correction.

PLANET OF THE DALEKS (SSS)

Episode One
Spiridon Unknown
Stolen by the Ogrons and taken to their home world, the craft is finally regained by an injured Doctor who sends a telepathic message to the Time Lords to direct him after the Daleks. The TARDIS lands near ruins amidst the lush greenery of the planet Spiridon. Fungus plants cover the TARDIS with a solidifying liquid which almost suffocates the Doctor inside by cutting off the ship's air intake.
Implied
Earth Contemporary
The TARDIS returns to UNIT HQ laboratory.

THE GREEN DEATH (TTT)

Episode One
Metebelis III Unknown
The Doctor
The Doctor lands in a blue nightmare quarry.
Earth Contemporary
The TARDIS returns to UNIT HQ laboratory.

THE TIME WARRIOR (UUU)

Part One

Earth c. 1193 AD

The Doctor, Sarah Jane Smith

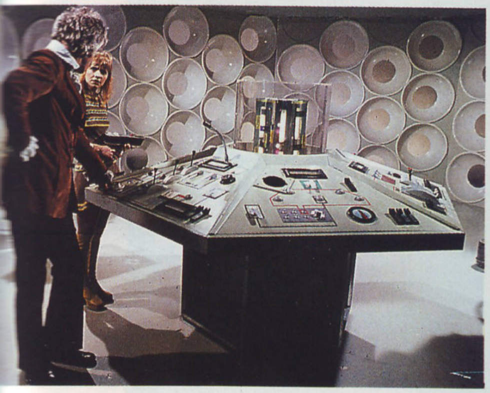
Transported to a scientific research centre by UNIT, the TARDIS is used by the Doctor to follow the delta particle trail left by Linx when Professor Rubeish is kidnapped. The TARDIS, with a stowaway, lands in a woodland in Wessex, England at the time of the Crusades.

INVASION (WWW)

Part One

Earth Contemporary

The TARDIS materialises in the middle of a deserted Hyde Park, London.



The TARDIS console room as it appeared in *The Time Monster*. Photo © BBC.

DEATH TO THE DALEKS (XXX)

Part One

Exxilon Unknown future

En route for the intergalactic resort of Florana, a power drain drags the TARDIS down onto the misty wilderness of Exxilon. A crank handle has to be used to open the doors.

THE MONSTER OF PELADON (YYY)

Part One

Peladon 50 years after last visit

With the scanner still malfunctioning, the TARDIS appears in a mountain tunnel 500 yards from the citadel of Peladon.

Implied

Earth Contemporary

The TARDIS returns to the UNIT HQ laboratory.

PLANET OF THE SPIDERS (ZZZ)

Part Three

Metebelis III Unknown future

The Doctor

Following the kidnapped Sarah, the Doctor pilots the TARDIS to a later time era on the blue planet than his last visit, and arrives in the square of a small human colony.

Part Five

Earth Contemporary

The Doctor, Sarah Jane Smith, Queen Huath

With the rebellion an apparent success, the Doctor and Sarah leave to return to the cellar of the Meditation Centre near Mortimer in Mummereset, England. The Doctor is unaware that Sarah is possessed by the Queen spider.

Part Six

Metebelis III as last visit

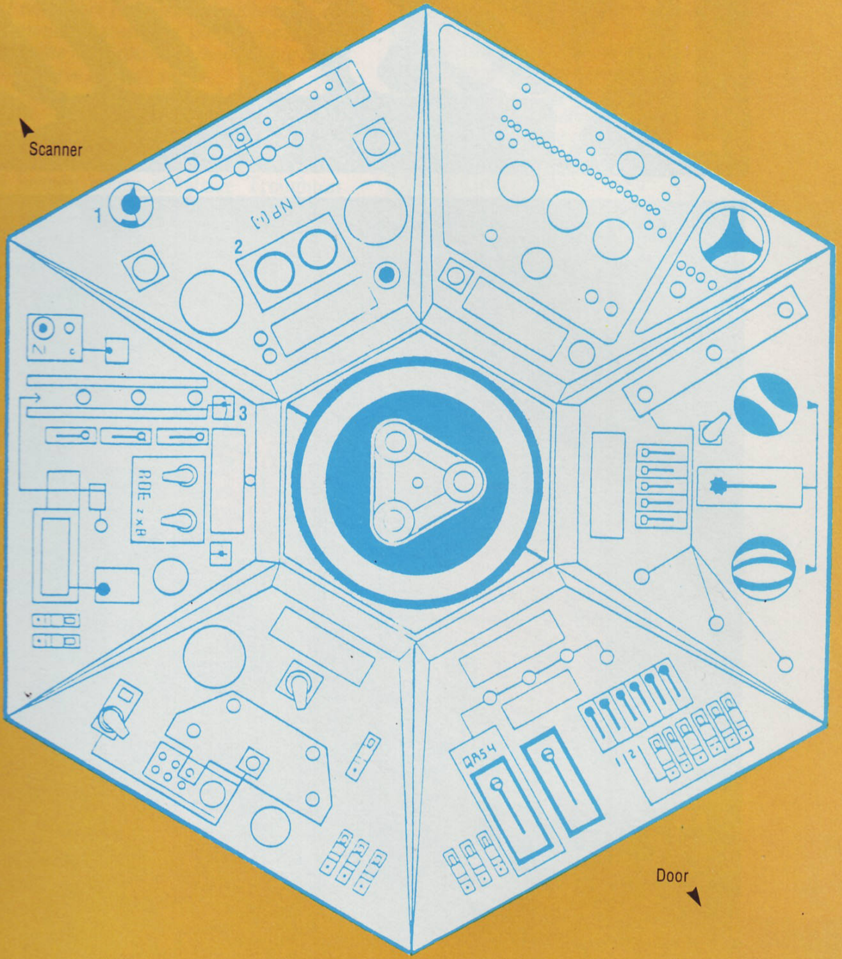
The Doctor

Knowing he must face his fear, the Doctor pilots the TARDIS near to the cave of the Great One.

Earth Contemporary

After three weeks lost in the vortex, the TARDIS delivers a Doctor who is dying from radiation sickness back to UNIT HQ laboratory.

CONFIGURATION TWO: JON PERTWEE



1. **The Time Sensor**, used in *The Time Monster.*

2. **The Telepathic Circuits**, used in *Planet of the Daleks.*

3. **The Telescopic Microphone**, used in *The Time Monster.*

ILLEGAL ENTRY

From *An Unearthly Child* to *The Daleks' Master Plan* the TARDIS had an ingenious twenty-one tumbler lock built by the Doctor. Not only did you have to have the right key to enter the machine – you also needed to know the right tumbler position. (In *The Sensorites* the lock was removed completely by the aliens to prevent the travellers from re-entering their machine).

In *The Daleks' Master Plan,* the Monk immobilises the lock on the planet Tigus but the Doctor opens it using the sun's rays, refracted through his ring. However this operation does damage some of the TARDIS circuits. From then until in the late Pertwee period, it reverted to a simple Yale lock – perhaps a bit dangerous for a time ship whose chameleon circuit could not disguise the machine as anything but a Police Box!

Jon Pertwee himself suggested that the Doctor should have a special device for getting into the machine and the resulting design looked very much like an Egyptian ankh symbol. The spade portion of the key was decorated on the front with various raised triangular designs which are supposedly the lock patterns on the key itself. On the back are a series of sunken dots linked by thin lines, which were meant to indicate the star system of which Gallifrey is part (in the constellation of Kasteroborus).

This key used matching Beta waves to identify the users to ensure they were the rightful owner/s when entry was attempted.

The design reverted to a Yale key when Graham Williams became producer. Visual Effects re-designed the key again during the McCoy period (illustrated), but the results were never seen in the transmitted stories.

Nostalgia

The Three Doctors publicity shot. Photo © BBC.

THE THREE DOCTORS

Vanishing people, three Doctors and blobs of anti-matter . . . Gary Russell takes us back to *Doctor Who*'s Tenth Anniversary story, the first on-screen meeting of some of the mysterious Time Lord's different personas . . .

In 1972, television drama series that had lasted for ten years were pretty rare. Only soap operas could claim such longevity, but the science fiction drama *Doctor Who* had survived three major cast and many production personnel changes and was getting its most consistently respectable viewing and appreciation figures since its inception. The highly successful production team of producer Barry Letts and script editor Terrance Dicks had moulded a formula that had taken even them by surprise with its reception.

On top of that, Jon Pertwee had established himself as some kind of national institution, although unlike earlier periods on the show, he had a much larger supporting cast to hold him aloft. The United Nations Intelligence Task Force regulars (The Brigadier, Benton and Yates), Jo Grant and his arch nemesis, The Master, were all instrumental in creating this hugely popular weekly television event. With this in mind, Letts and Dicks contacted writers Bob Baker and Dave Martin in early 1972 and suggested an anniversary story that could bring together the first two Doctors with the current incumbent of the role. Having been delighted with the production team's work on their previous story *The Mutants,* the writers had no hesitation in accepting the offer.

"While I was producer hardly a week went by without somebody coming up to me and suggesting this idea," recalls Barry Letts. "So when we came to do the story for the anniversary year it was more a case of bowing to pressure rather than divine inspiration."

Difficulties were quick to arise, however. Letts and Dicks had anticipated problems in securing the services of Patrick Troughton, considering his oft-reported fear of typecasting which had led to his leaving *Doctor Who* in the first place. As it turned out, Troughton was quite agreeable to the entire project but unfortunately was not available when they wanted to make the serial. This meant severe rescheduling of other stories that were due to be made and in the event, *The Three Doctors* was recorded during November 1972, in between *Frontier in Space* and *Planet of the Daleks*, and perilously close to the story's original transmission in late December.

A second problem arose when it was discovered that William Hartnell, who had retired from the acting profession and was living in Sussex, was a very ill man. Drastic alterations had to be made to the script by Terrance Dicks – Baker and Martin were now on other projects – which included losing the final sequence where the First Doctor joins forces with the other two on the anti-matter planet where Omega is finally defeated. The late Heather Hartnell, William's widow, recalled: "When he made *The Three Doctors* in 1972 he had got progressively weaker mentally and physically. That is the awful thing about arteriosclerosis, as the arteries close up the flow of blood is not only weakened to the limbs but to the brain as well. Bill couldn't remember a single line but he was still able to read it.

"When he did *The Three Doctors* he glowed again as if it had taken ten years off his illness".

Dicks' rewrites called for the First Doctor to be trapped in a time bubble and only accessible via the TARDIS monitor. These scenes were recorded at the BBC's Ealing film studios – Hartnell was brought up from Sussex by limousine and many hours were spent filming the short sequences. He was unable to remember his lines successfully and had to read them off giant cue cards next to the camera. His frustration at his inability frequently got the better of him but ultimately he successfully completed his requirements and returned to Sussex. However, for an anniversary story it was unfortunate that the First Doctor was unable to participate more fully and none felt that more than the actor himself.

"I remember Hartnell only appearing on a monitor screen for short periods and after the final episode I thought 'big deal' for a three Doctors story".

Jason Toyn, Louth, Lincs

Hartnell's final participation in *Doctor Who* was his agreement to a photocall at his Sussex house alongside Troughton and Pertwee. Many shots were taken, including the famous *Radio Times* cover inside his garden shed, and he gave an interview to be used in the forthcoming *Radio Times Tenth Anniversary Special,* published later that year. A little over two years later his illness finally took its toll and he died.

From start to finish, the story is a splendid romp of the first order through time and space. When a Cosmic Ray Research Balloon lands in a bird sanctuary, its finder, Ollis, suddenly vanishes in a crackle of unearthly energy. Elsewhere and possibly else *when*, the Time Lords are in trouble, their energy drained at an alarming rate by a mysterious force from within a black hole. On Earth, the Doctor and UNIT are quickly on the scene and before long the plot threads come together and we are reunited with past Doctors as events reach crisis point. UNIT headquarters follow the Third Doctor and Jo into the black hole and the source of the troubles is revealed. But can it be dealt with without some ultimate sacrifice?

In addition to a splendid story in which the TARDIS itself plays a key role, *The Three Doctors* provided *Doctor Who* mythos with a few more gems of information. Once again we are introduced to the Time Lords and their parochial society. We meet a Chancellor and a President, both offices we had not had named before. And then there was Omega. Tall, totally powerful in his own ▶

The Time Lords in grave danger from Omega in *The Three Doctors.*

SPECIAL EQUIPMENT

The Central Console controls all aspects of the Ship, with back-up controls elsewhere in the machine (the secondary control room, it is assumed, will duplicate the workings of the main controls). From here, the ship can be dematerialised, re-configured to lose rooms (or, although this has never been shown, gain them – how else can the TARDIS be so different in design between, for example, *The Invasion of Time* and *Castrovalva?*)

Many instruments have been identified or referred to in stories, including:

The Radiation Detector which measures radiation levels outside the ship (cf *The Daleks*).

The Food Machine is first seen in *The Daleks.*

The Fault Locator was situated behind a glass panel behind the scanner screen. Its function was to identify, by code, which piece of equipment in the TARDIS was malfunctioning.

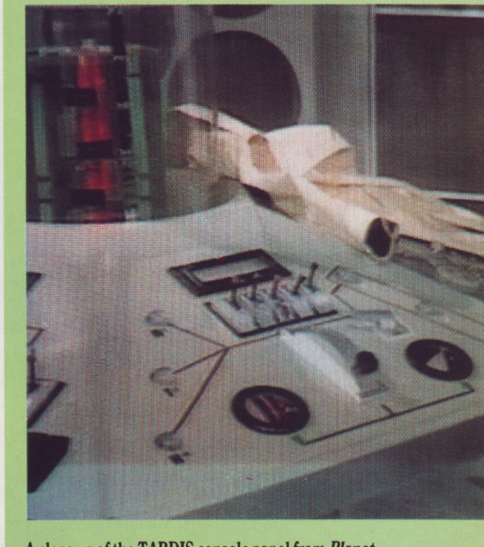
The Fast Return Switch enables the TARDIS to return to its previous landing point.

Language Translation was provided as a matter of course by the TARDIS in its early televised stories. In *The Masque of Mandragora* the Doctor vaguely describes this function to Sarah as a Time Lord gift he allows her to share. The TARDIS was unable to immediately translate the speech patterns of the Fomasi in *The Leisure Hive.*

The Time Space Visualiser is able to 'see' events in the past, present and future away from the TARDIS location and was used in *The Chase.*

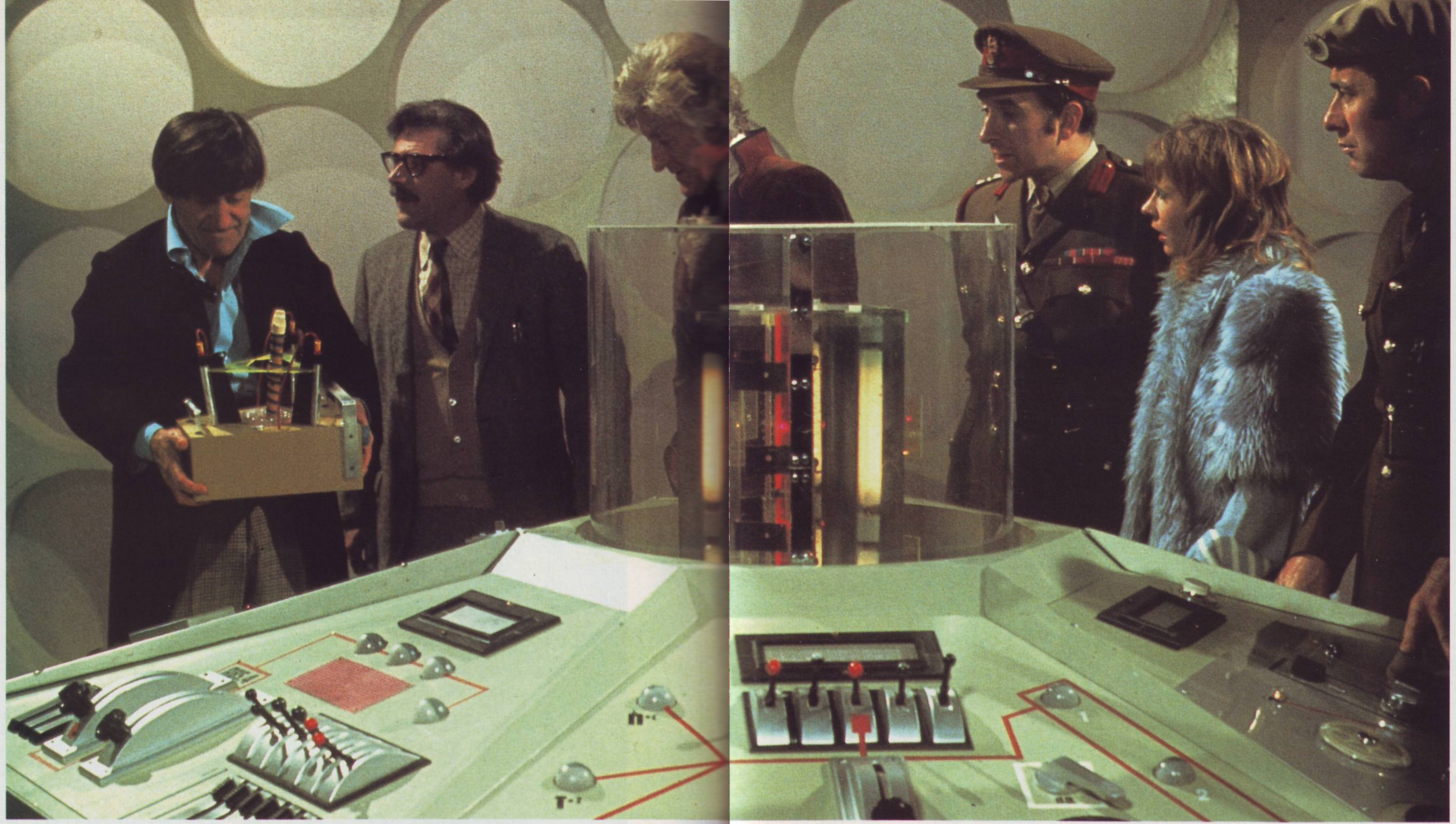
The Dimensional Circuit controls the dimensions of the TARDIS dimension within its exterior shell. Once removed the dimension takes up the same size as its exterior. (cf *The Time Meddler*).

A Magnetic Chair was used to immobilise Bret Vyon in *The Daleks' Master Plan.*



A close up of the TARDIS console panel from *Planet of the Daleks*, indicating the original Dematerialisation Switch first seen in *An Unearthly Child* and used throughout the periods of the First and Second Doctors for this function. The Audio Unit, found on the top of all early panels, is clearly visible, enabling communication from outside of the Ship or any normal space radio waves. Above the dematerialisation are the Booster Switches (used in *The Web Planet*). Image © BBC.

◄ universe and totally insane, he rages against his fellow Gallifreyans who he believes had consigned him to the anti-matter universe, when he had given them their ability to travel through time. (It is even suggested that the Doctor actually knew Omega from their time on Gallifrey).



The Second Doctor carefully studies his beloved recorder, trapped in the TARDIS Force Field Generator, watched by Doctor Tyler (Rex Robinson), the Third Doctor, the Brigadier, Jo Grant and Sergeant Benton. Photo © BBC.

“Omega was another memorable aspect of this story for me. I remember feeling sorry for him when the Doctors remove his mask and he discovers what he's become (or hasn't become in that case). The shot of Troughton and Pertwee reflected in the mirror where Omega's face should have been gave me genuine shock”.

Alistair Hughes, Glasgow

“I remember being frightened when Pertwee's mind was in mental combat with the evil side of Omega's mind – it was a hideous looking creature and at one point it looked as though the Doctor was finished!”

C. Watson, Largs, Ayrshire

Like all good stories of this period, there were the monsters, first used to collect the Doctor and then to give a physical manifestation of Omega's absolute power. In this case Omega utilised amorphous blobs of pure energy that could solidify or become intangible at will, the Gell Guards.

“Another scene that stays with me is the first appearance of the Gell Guards, ‘popping’ into existence in the UNIT grounds with that unsettling harmonica sound.”

Alistair Hughes, Glasgow

“My major recollection of the story is the Gell Guards. For me, they were some of the most frightening monsters I had seen for some time. For some strange reason they reminded me of a similar monster I had seen in Space: 1999.*”*

Jason Toyn, Louth, Lincs

“I liked the Gell Guards, despite my Mother's attempts to make them less frightening by referring to them as gherkins!”

Dave Farmbrough, Enfield, Middx

“Although the Gell Guards weren't the scariest monsters ever, they still sent a few shivers up the spine when they started popping up all over the place in front of UNIT HQ with their deep, incomprehensible, grating voices. It was frightening when the blob of anti-matter started swallowing things; for weeks afterwards when I went out I would keep looking around for odd looking blobs that might jump out and make me disappear.”

C. Watson, Largs, Ayrshire

“The end of episode two, with the Gell Guards (that's what my Weetabix cards called them!) suddenly disappearing in front of the UNIT soldiers, to be followed by UNIT HQ itself, ranks as one of my favourite cliffhangers.”

Patrick McConkey, Belfast

The Pertwee regulars were in full flow here, by now comfortable with their rôles. However, with that familiarity, complacency had also settled in, somewhat to the detriment of the characterisations themselves. Captain Yates' alter ego Richard Franklin had already declared an interest in leaving the programme due to his commitments to a career as a theatre director. He was not present for the anniversary season except for the latter episodes of *The Green Death* which would further enhance his character and lead to Yates' eventual departure.

Roger Delgado's Master could also not be fitted into the scenario – three Doctors, Time Lords plus Omega simply left no room for the character, although he would take centre stage later in the year. It fell to the Brigadier and Sergeant Benton, probably that character's best story, to carry the torch for the UNIT crew. The Brigadier, however, was starting to become the parody that Nicholas Courtney had desperately sought to avoid. His woolly thinking and reluctance to accept that UNIT HQ was on another planet as opposed to Cromer rather demeaned the character's integrity.

“There is one thing that always puzzled me, however. That was the incredible stupidity of the Brigadier. He refused to believe the Doctor's explanation of the TARDIS, the anti-matter world and his apparent change in appearance, yet Sergeant Benton didn't seem to have any difficulty. One wonders how the Brigadier ever got promoted above the rank of Private.”

Dave Farmbrough, Enfield, Middx

This particular adventure was of course *the* story for the three actors playing the Three Doctors themselves. Like all celebratory events, one suspects that the participants got just as much pleasure in the creation of it as the viewer got watching it. The banter between the Second and Third Doctors, originally started when Pertwee and Troughton couldn't agree over Troughton's rather blasé habit of ad-libbing, which would momentarily confuse the rest of the cast. This rivalry was a joy to watch, reflecting the traditional Saturday tea time arguments between older and younger siblings as they argued over whether to watch *Doctor Who* or whichever show ITV would be trying to compete for the audience with.

“I remember thinking that these scenes really typified the personalities of those respective Doctors, with Troughton and Pertwee more ‘in-character’ than ever. I think the actors' comic timing was well displayed – Pertwee's reply of “Halved more like” to Troughton's explanation that the Time Lords had sent him to double the Doctor's effectiveness had me in stitches.”

Alistair Hughes, Glasgow

“Back in 1973 I was surprised to learn that two other actors had played the Doctor. I was six years old and the Third Doctor was my hero. So when the Second Doctor started being rude to him, I felt protective towards the man I had always considered to be THE Doctor, and I took a dislike to the apparently bad-tempered Troughton. I didn't mind William Hartnell so much, though, because although he shouted at the other two, you felt he had a right to, being so much older and wiser”.

Dave Farmbrough, Enfield, Middx

“That is what makes this story so enjoyable – the big ‘ideas’ it presents: the three Doctors together, the Time Lords under threat, people and buildings transported through space and an enemy whose body has been corroded away, leaving only his mind. Omega has undeniable presence, helped by the impressive mask and costume.”

Patrick McConkey, Belfast

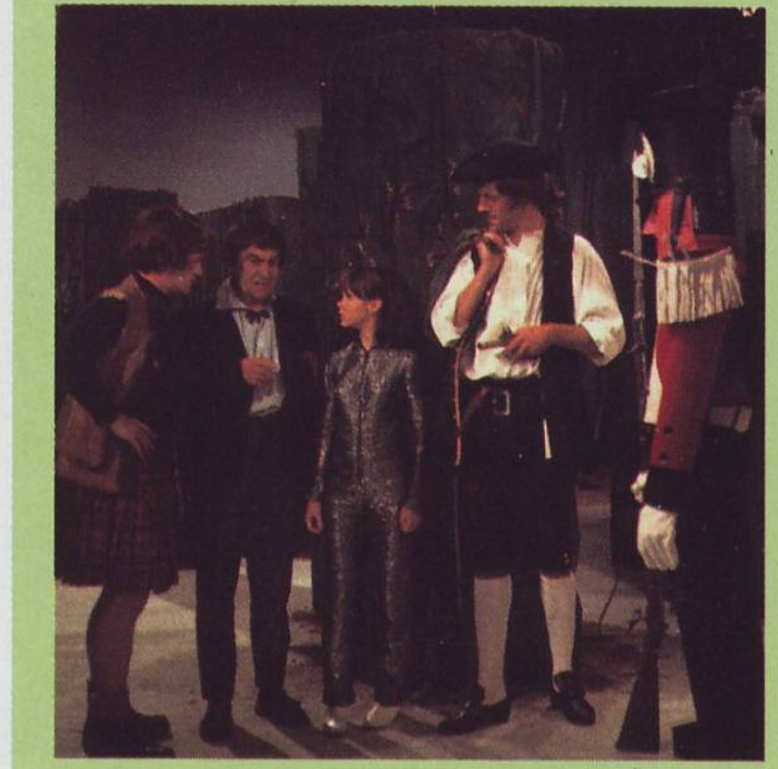
In order to exact his final revenge on the Time Lords, Omega seeks to make the Doctor his replacement in the anti-matter universe, enabling him to return to real space – something he cannot do whilst he alone keeps the world the Doctor and company find themselves on, a world shaped by Omega's will from the forces of singularity. It's perhaps only natural that Omega's plans outweigh the three Doctors' meeting – after all, it was his actions that brought them together.

“Omega's power fascinated me, from the first appearance of the anti-matter blob in the UNIT car park to his casual creation of a chair for the Doctor to sit on when he holds court. Against this, the Doctors seemed like midgets but they never gave up, egged on by Jo and Benton and of course, people like me watching from behind the sofa! Omega had everything going for him as the tragic villain and as events drew to their inevitable conclusion, I couldn't help but feel slightly sorry for him. . .”

Stephen Mills, Exeter

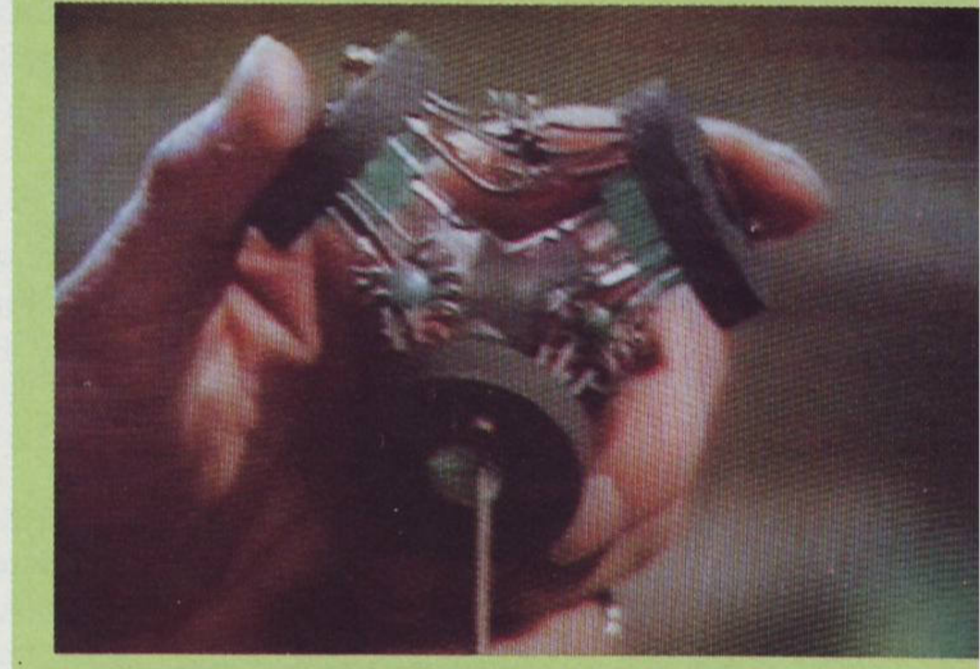
The final scenes in the story, where the Doctors discover a way to give Omega his freedom and escape themselves display all the hallmarks of the Pertwee era; a desperate bluff, a last minute dash for safety and the creation of incredible equipment from items at hand (though of course the TARDIS' ►

The Time Path Indicator indicates the use of a time-space machine in the vortex.
One TARDIS **Fail Safe** usually in operation means the TARDIS will not land in immediate danger, such as an airport runway or underwater.



The Emergency Switch plunged the TARDIS crew into the domain of *The Mind Robber.* Photo © BBC.

The Emergency Switch takes the TARDIS out of space time and thus reality itself. It has a built-in fail safe, limiting its stay outside these boundaries.
The TARDIS is rendered invisible when the **Visual Circuits** are disconnected (cf *The Invasion*).
The Time Warp Field is part of the console's controls. It projected Liz Shaw a few seconds into the future in *The Ambassadors of Death.*



The dematerialisation circuit as seen in *The Day of the Daleks.* Image © BBC.

The Dematerialisation Circuit controls the final move into the Space Time Vortex. In *Terror of the Autons* the Doctor describes his circuit as a Mark One and the Master's as a Mark Two. (In fact circuits do seem to be very individual to the TARDIS to which they are created or at least to the model TARDIS in which they are installed, as evidenced by the temporary success of the First Doctor in using the Monk's directional unit to reach the planet Kembel in *The Daleks' Master Plan,* before it exploded. . .)
The Third Doctor received a new circuit at the end of *The Three Doctors,* his knowledge of time travel law restored by the Time Lords, along with new dematerialisation codes.
The Force Field Generator protects the TARDIS dimension and the exterior shell from attack. It is removable.
The TARDIS Telepathic Circuits enable contact between other TARDISes in the Time-Space vortex (cf *The Time Monster*) and Gallifrey.

The Hyper Drive was used in *Frontier in Space* during the Doctor's continuing proving flight.

The Doctor claimed the TARDIS controls were **isomorphic** – one to one – in *Pyramids of Mars* and used the **Time Control Unit** was used to defeat Sutekh in that story.

The Secondary Control Room enables control of the TARDIS functions just as easily as the instruments in the main control room. The controls are concealed under flaps on the central console. One panel on the console contains a writing desk. This control room shares the same exit portal as the main room.

The Cloister Bell, first heard in *The Deadly Assassin,* will alert the Doctor to any extreme danger to himself or his ship.

The Dimensional Stabiliser controls all dimensions of the TARDIS, including the exterior shell. It was sabotaged in *Logopolis,* and used to alter the size of the Doctor and Leela's clones in *The Invisible Enemy.*

Interstitial Time Looped Phasing is used to enable the TARDIS to hover in the vortex in *The Ribos Operation.*

The Key to Time Tracer was added to the console in *The Ribos Operation,* the crystal like tracer rod removable for external tracking.

The Doctor attempted to modify the **Conceptual Geometer** in *The Horns of Nimon.*

The TARDIS Stasis Field can be used to store consumables such as milk (cf *Shada*).

Vortex Shields protect the machine from the ravages of the dimension in which it travels (*Shada*).

The Randomiser was used to confuse the Black Guardian after events in *The Armageddon Factor* until *The Leisure Hive* when the Doctor used it in the Tachyon generator on Argolis to wreck Pangol's duplicates.

The Data File giving access to the TARDIS memory banks is displayed in *Castrovalva.* A hard data manual is seen for the first time in *The Pirate Planet,* when Romana admonishes the Doctor for not landing 'by the book'!

The Recall Circuit enables the TARDIS to be returned to Gallifrey.

The TARDIS instruments can be jammed and affected by a variety of external forces.

The Cloister Room of the TARDIS, location for the machine's gravest alarm for its operator. Photo © BBC.

force field generator is perhaps a little more out of the ordinary than some of the Third Doctor's mechanical creations).

There's also the Doctors' return to their own time zones and the hint of a possible reunion in the future, plus the Time Lords final reward for the exiled Third Doctor – a new dematerialisation circuit and the return of his knowledge of time travel law and new dematerialisation codes. All this is neatly topped off with Ollis' return to his wife at the bird sanctuary, the layman partially bemused but not unbowed by everything that's happened to him in the last few hours.

Ultimately, *The Three Doctors* is a fun four-part story that most Pertwee fans, and indeed a majority of *Doctor Who* fans in general, remember with much pleasure and humour and, for its position within the life and career of William Hartnell, a little tinge of sadness.

Our next Nostalgia slot will be Peter Davison's The Visitation, *followed by a look at the early Tom Baker story* Genesis of the Daleks, *followed by* Day of the Daleks *for our* ***UNIT Special*** *later in the year. Any and all your recollections, thoughts and views on these stories will be very welcome at the editorial address.*

Cast list and production credits courtesy of Andrew Pixley, co-editor of Time Screen.

Omega. Photo © BBC.

THE THREE DOCTORS
SERIAL RRR
CAST:

Jon Pertwee (*Doctor Who*) with Patrick Troughton (*Doctor Who*) and William Hartnell (*Doctor Who*) with Laurie Webb (*Mr Ollis*), Rex Robinson (*Dr Tyler*), Patricia Prior (*Mrs Ollis*), Nicholas Courtney (*Brigadier Lethbridge Stewart*), Katy Manning (*Jo Grant*), John Levene (*Sergeant Benton*), Denys Palmer (*Corporal Palmer*), Roy Purcell (*President of the Council*), Graham Leaman (*Time Lord*), Clyde Pollitt (*Chancellor*), Stephen Thorne (*Omega*).

CREDITS:

Written by Bob Baker and Dave Martin. Title music by Ron Grainer and the BBC Radiophonic Workshop. Incidental music by Dudley Simpson. Script editor: Terrance Dicks. Designer: Roger Liminton. Producer: Barry Letts. Director: Lennie Mayne.

BROADCAST DETAILS:

Episode One	30th December, 1972	5.50pm-6.15pm
Episode Two	6th January, 1973	5.50pm-6.15pm
Episode Three	13th January, 1973	5.50pm-6.15pm
Episode Four	20th January, 1973	5.50pm-6.15pm

REPEAT DETAILS:

Episode One	23rd November, 1981	5.40pm-6.05pm*
Episode Two	24th November, 1981	5.35pm-6.00pm*
Episode Three	25th November, 1981	5.40pm-6.05pm*
Episode Four	26th November, 1981	5.40pm-6.05pm*

*As part of *The Five Faces of Doctor Who* on BBC2

journies

Sarah Jane Smith (Elisabeth Sladen) and the Fourth Doctor (Tom Baker) aboard the TARDIS in *Pyramids of Mars* – a story which saw the TARDIS penetrated by the power of Sutekh. Photo © BBC.

The Fourth Doctor

THE ARK IN SPACE (4C)

Part One

Nerva c. 131st century AD

The Doctor, Sarah Jane Smith, Harry Sullivan

Harry's fiddling with the helmic regulator lands the police box in the control room of an artificial satellite, Space Beacon Nerva.

REVENGE OF THE CYBERMEN (4D)

Part Four

Nerva c. 29th century (47th week, 3rd day) AD

Unoccupied

Directed by the Time Lords, the TARDIS drifts back through time to the forward control room Q Section of Nerva Beacon to rendezvous with its crew.

TERROR OF THE ZYGONS (4F)

Part One

Earth Contemporary (1980 AD)

The Doctor, Sarah Jane Smith, Harry Sullivan

The Doctor answers a space/time telegraph call from the Brigadier and pilots the TARDIS to a woody glen near the village of Tullock Moor, Scotland.

PLANET OF EVIL (4H)

Part One

Zeta Minor 37,166

The Doctor, Sarah Jane Smith

Aiming to pilot the TARDIS back to London, 1980 AD, the craft overshoots by 30,000 years and picks up a distress call from a planet on the edge of the universe. The police box lands in a misty and swampy jungle. [N.B. Date is possibly of Morestran Time Scale.]

Part Four

Zeta Minor 37,166

The Doctor, Professor Sorenson

Transported to the orbitting Morestran Probe, the TARDIS makes the return trip to the planet to land close to the black pool where the infected Sorenson must be deposited.

Probe Ship 37,166

The TARDIS, now carrying a cured Sorenson, rematerialises in the Quarantine Bay of the Probe.

PYRAMIDS OF MARS (4G)

Part One

Earth 1911 AD

The Doctor, Sarah Jane Smith

Drawn off course by the lodestone effect of a space/time tunnel, the TARDIS lands on the site of UNIT HQ, but sixty-nine years early, coming to rest in the relic room of the Priory which used to be there.

Part Two

Earth Contemporary (1980 AD)

The Doctor, Sarah Jane Smith, Laurence Scarman

The Doctor takes the TARDIS to a possible present day and shows what would be if Sutekh is not stopped. The ship lands in a barren, nightmarish wasteland. [Probably an alternative future projection.]

Earth 1911 AD

The TARDIS returns to the relic room of the Priory.

Part Four

Mars 1911 AD

The Doctor, Sarah Jane Smith, Marcus Scarman, Servicer Robot

With both the Doctor and Scarman possessed by Sutekh's power, the TARDIS is used by the Osiran to materialise in the Pyramid of Mars.

Earth 1911 AD

The Doctor, Sarah Jane Smith

With seconds to spare, the Doctor guides the ship back to the Priory relic room.

THE ANDROID INVASION (4J)

Part One

Oseidon Contemporary

Although the TARDIS seems to have landed on July 6th in Devesham Woods, England, the high radiation level is that of the planet Oseidon where a training ground for androids has been built.

Earth Contemporary

Unoccupied

Dematerialising when Sarah inserts the key and cancels the hold instruction, the TARDIS carries on with its original trip to Earth and lands in the real woodlands near the Space Defence Centre.

THE BRAIN OF MORBIUS (4K)

Part One

Karn Unknown future

The Doctor, Sarah Jane Smith

The TARDIS is apparently guided by the Time Lords to the storm lashed world of Karn near Kasterborous where it lands by a ruined temple.

Implied

Earth Contemporary

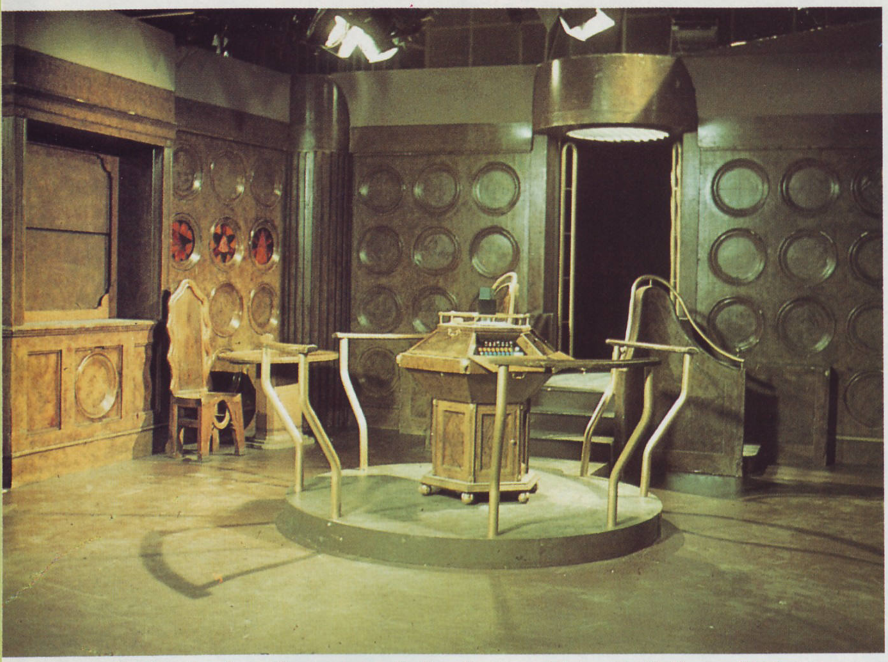
The TARDIS returns, presumably to the UNIT HQ laboratory.

THE SEEDS OF DOOM (4L)

Part Six

Earth Contemporary

The Doctor's trip to Cassiopeia goes awry when



The Secondary Control Room as designed by Barry Newbery and first seen in *The Masque of Mandragora.* Photo © BBC.

his negligence to cancel the course co-ordinate program lands the TARDIS in Antarctica, presumably near Camp Three where the Doctor intended to pilot the craft to at the start of the Krynoid affair.

THE MASQUE OF MANDRAGORA (4M)

Part One

Mandragora Helix Unknown

The TARDIS is sucked down to land in the middle of the strange energy force of the Mandragora Helix. **(Secondary control room appears.)**

Earth 15th century AD

The Doctor, Sarah Jane Smith, Helix Energy

Unaware he has Helix energy on board, the Doctor lands the TARDIS in an orange grove on the Hill of Sorrows near the town of San Martino in Italy, towards the end of the century.

THE HAND OF FEAR (4N)

Part One

Earth Contemporary

The Doctor, Sarah Jane Smith

The TARDIS lands in a quarry in England during blasting operations.

Part Three

Kastria Contemporary

The Doctor, Sarah Jane Smith, Eldrad

The Doctor pilots the TARDIS to the snowy wastes of Eldrad's home to land near an observation dome.

Part Four

Earth Contemporary

The Doctor, Sarah Jane Smith

Receiving the call to Gallifrey, the Doctor claims to return Sarah to Hillview Road, Croydon, London – but then again, perhaps the suburban street is not the right one.

THE DEADLY ASSASSIN (4P)

Part One

Gallifrey Unknown

The Doctor

The TARDIS materilises on the perimeter of the Capitol at the foot of the Communications Tower in Sector 7, from where it is transported to the museum.

THE FACE OF EVIL (4Q)

Part One

Unknown Unknown

The Doctor, Leela

The TARDIS lands in the metal scoop of sandminer *Storm Mine 4*, from which it is removed by grabs and deposited by a hopper gantry.

THE TALONS OF WENG-CHIANG (4S)

Part One

Earth c. 1888 AD

The TARDIS lands in a backstreet of Victorian London close to the Thames.

HORROR OF FANG ROCK (4V)

Part One

Earth 1990s AD

The Doctor's desire to visit Brighton is foiled when the TARDIS, lost in the fog, materialises on the rocky peninsula of Fang Rock island off Britain's south coast.

THE INVISIBLE ENEMY (4T)

Part One

Space 5000 AD

The TARDIS materialises between Jupiter and Saturn during the year of the Great Breakout where the ship is caught in a space virus cloud. The Doctor is infected via the console with the nucleus of the Swarm. **(New console room.)**

Titan 5000 AD

The Doctor, Leela, The Swarm

Picking up a distress call from Titan, the Doctor investigates and lands the TARDIS inside the pressurised base.

Part Two

Asteroid K4067 5000 AD

The Doctor, Leela, The Swarm, Supervisor Lowe

Lowe suggests that Leela pilots the TARDIS to the Centre of Alien Biomorphology in the asteroid belt to get help for the Doctor, and the ship appears in the reception area.

Part Four

Titan 5000 AD

The Doctor, Leela, K9

Armed with antibodies to destroy the Swarm, the recovered Doctor pilots his ship back to Titan and lands in Lowe's office.

Titan 5000 AD

The Doctor

In his hurry to leave, the Doctor forgets his companions and returns for them seconds later.

Asteroid K4067 5000AD

The Doctor, Leela, K9

The TARDIS returns to the Bi-Al Foundation reception area to return K9 to Professor Marius.

IMAGE OF THE FENDAHL (4X)

Part One

Earth Contemporary (30th July)

Following a dangerous signal from a time scanner, the TARDIS lands in a field of cows near Fetchborough in England.

Part Three

Earth Contemporary (31st July)

After an abortive attempt to visit the time looped Fifth Planet, the TARDIS returns to the field near Fetch Priory.

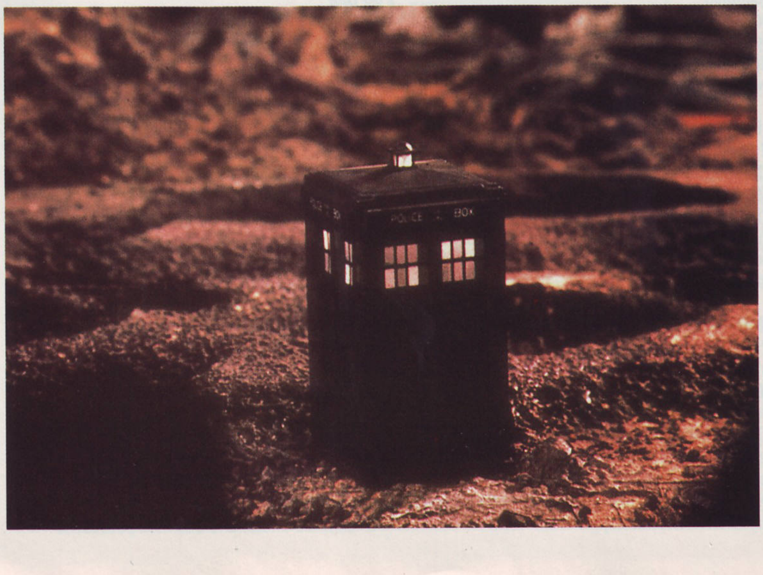
Implied

Space Unknown

The Doctor, Leela, K9, Fendahl Skull

The Doctor deposits the skull in a super nova in

The TARDIS lands on a future Earth destroyed by Sutekh, a model shot cut from *Pyramids of Mars.* Photo © Ian Scoones.



the constellation of Kanthares.

Pluto Unknown future
The Doctor, Leela, K9
The TARDIS materialises a thousand metres above sea level atop a tower block in Megropolis One.

UNDERWORLD (4Y)

Part One
Space Unknown
The Doctor parks the TARDIS in space, but it is soon dragged towards the gravitational source of a spiral nebula on the edge of the cosmos.
R1C as above
The TARDIS materialises in the hold of a nearby 100,000-year-old spacecraft from Minyos II.

THE INVASION OF TIME (4Z)

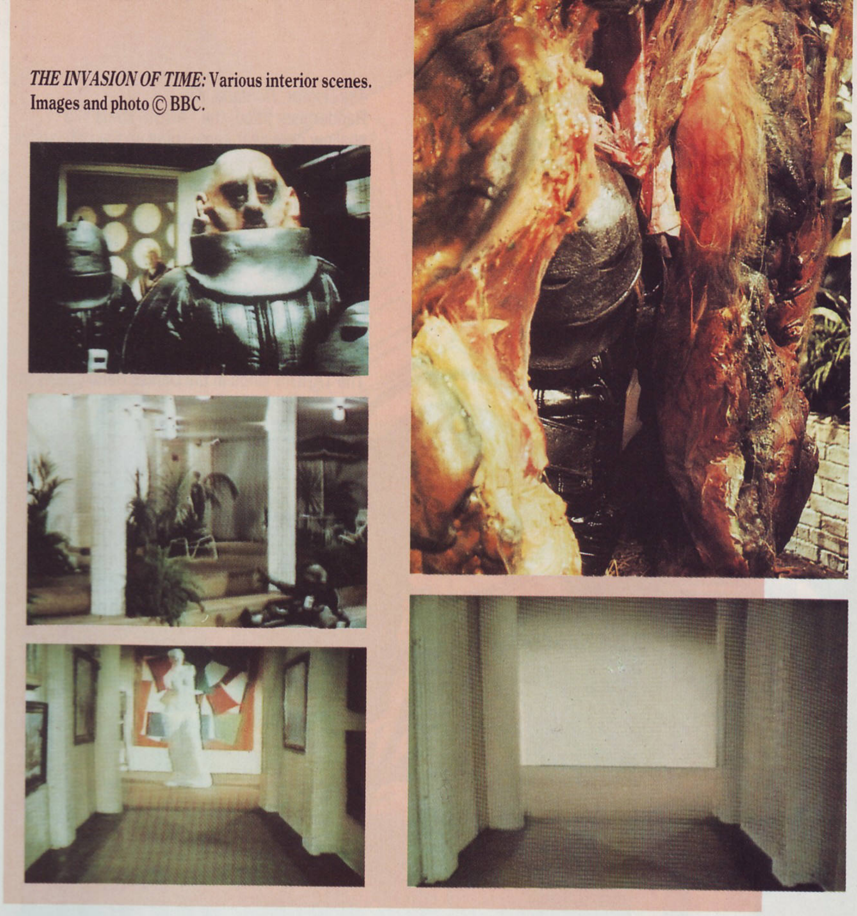
Implied
Vardan Ship Unknown
The TARDIS materialises on board a Vardan battle cruiser in space.
Part One
Gallifrey as above
The TARDIS returns to Gallifrey some time after its last visit and lands in one of the chambers of the Capitol.

THE RIBOS OPERATION (5A)

Part One
Void Unknown
The Doctor, K9 (now Mk II)
The Doctor's planned holiday on Harlegan III is forgotten when his ship is diverted by the White Guardian to a rendezvous in a peaceful void.
Ribos Unknown future
The Doctor, Romanadvoratrelundar (Romana), K9
Using the tracer, the TARDIS homes in on the moving first segment of the Key to Time, landing in the snowy street of the city of Shurr on Ribos.

THE PIRATE PLANET (5B)

Part One
Zanak Unknown
When the Doctor's attempts to land on Calufrax – the location of the second segment – are thwarted by temporal blocking, Romana brings the ship in smoothly, but lands in a courtyard on the planet Zanak.



THE INVASION OF TIME: Various interior scenes. Images and photo © BBC.

Part Four
Zanak as above
The Doctor, Romana
The Doctor engages in a dangerous manoeuvre to stop Zanak materialising around Earth, and then lands the ship back in the damaged Bridge of Zanak.
Implied
Zanak as above
The Doctor, Romana, K9
Operating Zanak on remote control, the Doctor engages in high physics to return Calufrax to normal, and then convert it to the segment.
Zanak as above
The TARDIS lands back on Zanak to supervise the Bridge's destruction.

THE STONES OF BLOOD (5C)

Part One
Earth Contemporary
The Tardis lands in a field near the Nine Travellers on Boscowan Moor in Damnonium, Great Britain – close to the third segment.

THE ANDROIDS OF TARA (5D)

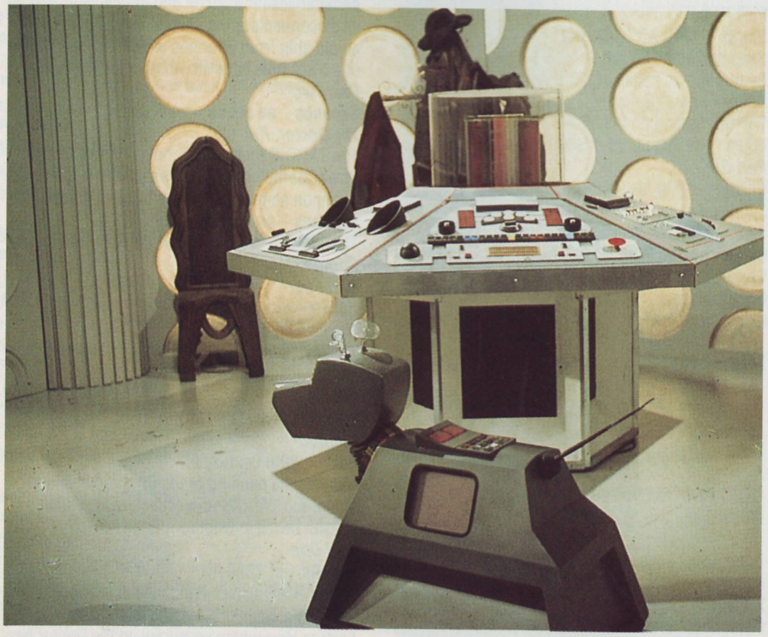
Part One
Tara Unknown
Over 400 years later and 18 parsecs away, the tracer brings the TARDIS to land in a peaceful copse near a river on the estate of Prince Reynart of Tara.

THE POWER OF KROLL (5E)

Part One
Third Moon of Delta Magna
Unknown future
The TARDIS materialises in a marsh close to a Swampie reservation and a Methane Catalysing Refinery, with the fifth segment nearby.

THE ARMAGEDDON FACTOR (5F)

Part One
Space Unknown
The TARDIS materialises on the edge of the helical galaxy a million miles from the planet of Atrios from where it comes under missile attack.
Atrios Unknown
Split second timing saves the TARDIS, and lands it in a bombed corridor of the Atrion city, four hundred metres below ground and close to the sixth segment in K block.
Part Four
Third Planet Unknown



K9 in the TARDIS. Photo © BBC.

The Doctor, Romana, Princess Astra
Transported to Zeos by the Shadow, the TARDIS travels to a tunnel in the Shadow's artificial Third Planet between the twin worlds.

Part Six
Zeos Unknown
The Doctor, Romana
The TARDIS materialises back in the computer room of Commandant Mentalis in the deserted city on Zeos.

DESTINY OF THE DALEKS (5J)

Episode One
Skaro Unknown future
The Doctor, Romana, K9
Randomiser fitted, the TARDIS lands in a shallow cave near some ruins on the radioactive world of Skaro.

Episode Four
Skaro as above
The Doctor's first attempt to dematerialise is not a success.

CITY OF DEATH (5H)

Implied
Earth 1979 AD
The TARDIS lands in the Denise René gallery in Paris, France.

Part Two
Earth 1505 AD
The Doctor, K9
The Doctor pilots his craft to an alcove of the villa workshop of Leonardo da Vinci in Florence, Italy.

Part Three
Earth 1979 AD
The TARDIS returns to the art gallery in Paris, France.

Part Four
Earth 400 Million BC
The Doctor, Romana, K9, Duggan
The TARDIS materialises on the barren plain that will become the Atlantic Ocean.

Implied
Earth 1979 AD
The TARDIS returns Duggan to Paris, France.

THE CREATURE FROM THE PIT (5G)

Part One
Chloris Unknown
The Doctor, Romana, K9
Answering an SOS message on Mk 3 Emergency Transceiver, the TARDIS materialises in a lush jungle close to a giant eggshell, which is in fact a spaceship.

Part Four
Space as above
The TARDIS materialises in space to aid Erato with a complex manoeuvre which will save the planet of Chloris from an approaching neutron star.

Chloris as above
Catastrophy averted, the TARDIS returns to Adrasta's palace.

NIGHTMARE OF EDEN (5K)

Part One
The Empress 2116 AD
The TARDIS lands in a corridor of a luxury space cruiser in orbit about the planet Azure just after a hyperspace collision has occured.

THE HORNS OF NIMON (5L)

Part One
Space Unknown
The Doctor materialises the TARDIS in a void in space to effect repairs. With defence shields, dematerialisation circuit and gravitic anomalyser all disconnected, the TARDIS is pulled towards an old ship from Skonnos which is in the vicinity of a black hole between Aneth and Skonnos.

Part Two
Skonnos as above
The Doctor, K9
The TARDIS materialises hovering above the Power Complex on Skonnos having followed the Skonnon ship and deflected a huge meteor.

Skonnos as above
The TARDIS lands at the entrance to the Power Complex.

Part Four
Space as above
The Doctor, Romana, K9
The Doctor completes repairs as the Skonnon ship heads for Aneth.

THE LEISURE HIVE (5N)

Implied
Earth 20th century AD
Missing the opening of the Brighton Pavillion again, the TARDIS arrives on a cold, out of season beach at Brighton, England.

Part One
Argolis c. 2290 AD
The TARDIS arrives unnoticed at the back of a lecture on Tachyonics in the main hall of the Leisure Hive where its is implied the Doctor has over-ridden the Randomiser to get there.

POLICE BOX
POLICE BOX

Professor Chronitis dismisses the presence of a Police Box in his college room (also a TARDIS!) in *Shada*. Photo © BBC.

INCOMPLETE RECORDS

There is also the partially completed serial from the Seventeenth Season:

SHADA (5M)

Part One
Earth 1979 AD (October)
The Doctor, Romana, K9
Receiving a call from the retired Time Lord Chronotis, the Doctor lands the TARDIS some time later in Professor Chronotis' rooms at St. Cedd's College, Cambridge.

Part Three
Earth 1979 AD (October)
Romana, K9
With K9 tracing the babbling of Skagra's sphere, Romana pilots the TARDIS to a cul-de-sac in Cambridge and rescues the Doctor.

Earth 1979 AD (October)
The Doctor, Romana, K9
The TARDIS returns to Chronotis' study.

Earth 1979 AD (October)
The Doctor, Romana, K9, Chris Parsons
More activity from the sphere allows K9 and the Doctor to direct the TARDIS to the nearby field where Skagra's invisible ship has landed.

Part Four
Carrier 1979 AD (October)
Skagra, Romana
Using knowledge stolen from the Doctor's mind, Skagra pilots the TARDIS to rendezvous with his allies on the Krarg carrier shaceship.

Part Five
Shada 1979 AD (October)
Skagra, Romana, Krargs
By turning the pages of "The Worshipful and Ancient Law of Gallifrey", Skagra directs the TARDIS to land on the barren asteroid that houses the Time Lord prison of Shada.

Part Six
Carrier 1979 AD (October)
Skagra, Krargs, Chris Parsons, Prisoners
Skagra escapes from Shada in the TARDIS as the Doctor and Romana set up a forcefield from Chronotis' TARDIS between the ships. The Doctor manages to cross the vortex and comes to in a workshop in his own TARDIS.

Shada 1979 AD (October)
The Doctor, Romana, K9, Prisoners(?)
Their minds restored, the Doctor returns the prisoners of Shada to the penal world.

Earth 1979 AD (October)
The Doctor, Romana, K9(?)
The TARDIS returns to land in Chronotis' TARDIS/study at St. Cedds just in time for tea.

During the above serial, the Doctor reveals that he has also been to visit Chronotis at St. Cedds in 1964, 1960 and 1955 in his fourth incarnation, and in 1958 in a previous incarnation.

MEGLOS (5Q)

Part One

Space Contemporary

The Doctor goes into hover mode in the Prion Planetary System to effect repairs on K9 and the ship is caught in Meglos' chronic hysteratic loop.

Part Two

Tigella Contemporary

Answering Zastor's summons, the TARDIS lands in the lush bell-plant ridden landscape of Tigella.

Part Four

Zolfa-Thura Contemporary

The Doctor, Romana, K9, Deedrix, Caris

Following the Gaztaks, the TARDIS arrives in the sands of Zolfa-Thura close to the giant screens.

Tigella Contemporary

The Doctor, Romana, K9, Deedrix, Caris, Earthling

The TARDIS escapes destruction on Zolfa Thura and returns to the jungle of Tigella where the Doctor and Romana receive a summons from Gallifrey.

Implied

Earth Contemporary

The Doctor, Romana, K9, Earthling

The kidnapped Earthling is returned home 20 minutes before he left.

FULL CIRCLE (5R)

Part One

Space Unknown

The Doctor, Romana, K9

The trip from Earth to Gallifrey takes the TARDIS through a Charged Vacuum Emboitment into the negative universe of E-Space.

Alzarius Unknown

The TARDIS land with the co-ordinates for Gallifrey, which appears on the scanner, but the ship is in fact in a forest near a lake on Alzarius.

Part Three

Alzarius as above

Adric, Varsh, Tylos, Keara

Carried to a cave by the Marshmen, the TARDIS dematerialises with the Outlers on board to the co-ordinates set by Romana, and appears in the entry bay of the crashed Starliner.

Alzarius as above

The Doctor, Adric

The Doctor returns to the cave to rescue Romana and K9's remains.

Alzarius as above

The Doctor, Romana, K9, Adric

The TARDIS materialises back in the Starliner entry bay.

Part Four

Space as above

With a stowaway on board, the TARDIS crew consider their plight in E-Space.

STATE OF DECAY (5P)

Part One

Unknown Unknown

With a stowaway on board, the TARDIS lands on a small hillock in a wood on an unidentified planet.

Part Four

Unknown as above

The Doctor, K9

The TARDIS makes an impressive entrance in the cave of Kalmar's rebels.

WARRIORS' GATE (5S)

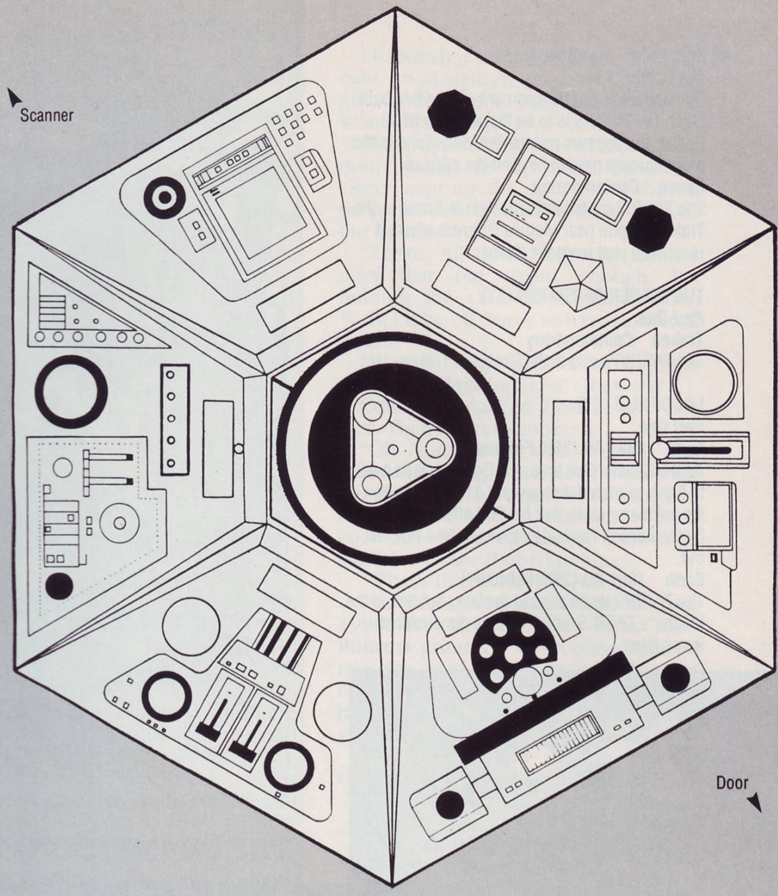
Part One

Zero Point Unknown

The Doctor, Romana, K9, Adric

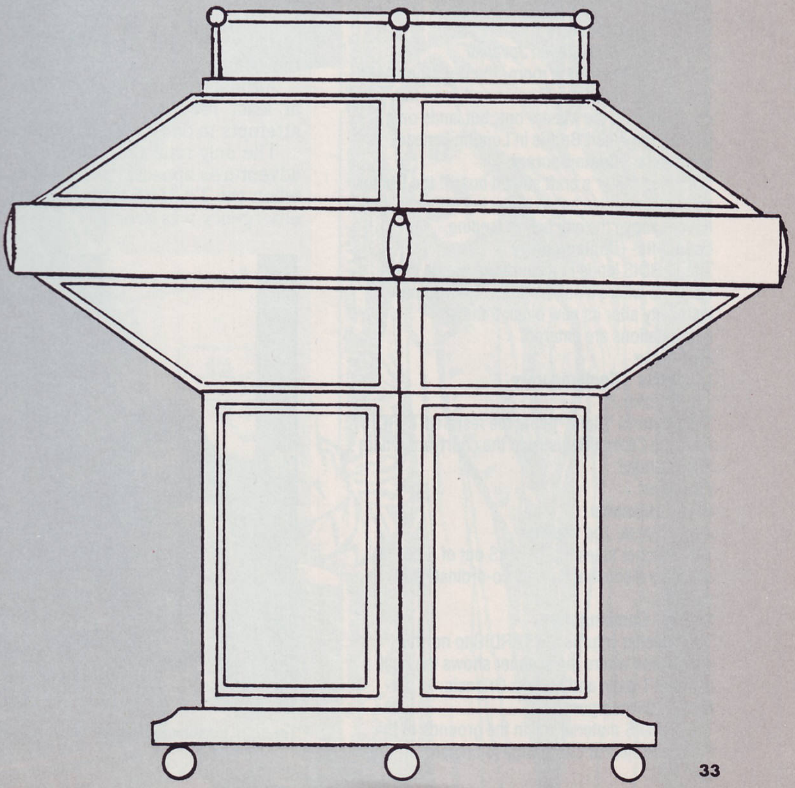
Caught in a time rift, the TARDIS is hijacked by Biroc, a Tharil, and lands in a white void with the co-ordinates locked off at zero.

Part Four



CONFIGURATION THREE: TOM BAKER/PETER DAVISON

The Secondary Control Room Console.



◀ **Zero Point as above**
The Doctor, Adric
Dematerialising at the moment of Rorvik's back blast, the TARDIS is to be flipped back to N-Space, but appears momentarily hovering in the monochrome garden beyond the mirrors.
Space Contemporary
The TARDIS materialises back in N-Space in the Traken Empire near Metulla Orionsis where it receives a visit from the Keeper.

THE KEEPER OF TRAKEN (5T)
Part One
Traken Contemporary
The TARDIS lands in the Grove on Traken.

LOGOPOLIS (5V)
Part One
Earth 1981 AD (28th February)
As the Cloister Bell tolls, the Doctor heads back to Earth to materialise around a real police box for measurements, but his first attempt to land by the English roadside proves to be a few feet out.
Earth 1981 AD (28th February)
The TARDIS lands around the box, but this is the Master's TARDIS which causes dimensional instabilties.

Romana's bedroom. Photo © BBC.

Part Two
Earth Contemporary
The Doctor, Adric, Tegan Jovanka
Jettisoning Romana's room, the Doctor plans to materialise under the Thames and open the doors to flush the Master out, but lands on a jetty by the Albert Bridge in London instead.
Logopolis Contemporary
With the Master's craft still on board, the Doctor has no alternative but to travel to Logopolis and hovers above the city before landing.
Logopolis Contemporary
The TARDIS lands in a courtyard on the city outskirts where it suffers from dimensional instability after its new block transfer computations are entered.
Part Three
Logopolis Contemporary
The Watcher
The Doctor's 'friend' pilots the restored TARDIS from the Central Registry to the courtyard where it first landed.
Part Four
Void Unknown
Adric, Nyssa, The Watcher
The Watcher takes the TARDIS out of time and space by disconnecting the co-ordinate sub-system.
Space Contemporary
The Watcher returns the TARDIS to normal space/time where the scanner shows the heat death of Traken and Metulla Orionsis.
Earth Contemporary
The TARDIS materialises in the grounds of the Pharos Project at Cambridge in England.

POLICE BOX
POLIC
The TARDIS is sabotaged when repairs are attempted to the chameleon circuit.

THE CHAMELEON CIRCUIT

When working correctly, the TARDIS is able to meld with its surroundings using the Chameleon Circuit. The outer shell can be anything from a sedan chair, to a spaceship as evidenced by the Master's working TARDIS. However, the Doctor's machine is defective and it remains a Police Box.

The instruments controlling the defective Chameleon Circuit were first unveiled in *Logopolis.* The Doctor then attempted to redefine the circuits, making use of Block Computations and the abilities of the mathematicians of Logopolis.

In order to repair the circuits an accurate specification of the present exterior structure was necessary and the only place to obtain that is of course Earth. The Ship can zero in on such an artefact (in this case a Police Box), relating the co-ordinates to the control room. Again the Doctor manages this, although he does overshoot by about six feet and two months!

Although this attempt to repair the circuit was a failure, it seems that the Doctor at least retains the figures and formulae to fix this errant circuit, although his attempts to do so met with spectacular failure in *Attack of the Cybermen.*

The only time the TARDIS Chameleon circuits operate correctly in the televised adventures appears to be during the emergency created by Turlough in *Terminus,* when the TARDIS temporarily displaced part of the spaceship it landed on until the emergency was over.

The Sixth Doctor was unsuccessful in his attempts to repair the circuit. Photo © BBC.

BRIEF ENCOUNTERS

Under Reykjavic

Magnus Greel was in his bunker, below the Supreme Alliance fortress in Iceland, when he heard the noise. Greel was a touch paranoid in these early years of his dictatorship, and, face twitching, began scrabbling about in his antique desk for a weapon as the noise intensified.

If Greel had been an honest man, he would've admitted that he quite liked the wheezing, groaning sound. It made him imagine an asthmatic buffalo being slowly skinned with a blunt hatchet. But Greel was what the gentle folk of the Twentieth Century might term "a psychotic deviant," so he just kept looking for the gun.

So intent was he upon shooting at the noise that he failed to note the arrival of its cause. A battered blue cabinet, a light atop it spinning and strobing, appeared in the far corner of Greel's spacious office. Its door slammed open with a sharp crack, and, from within, the groaning was supplanted by the distant clanging of a church bell.

Greel looked over his shoulder at it, eyes bulging in his sweat-slick face. Convinced that the Filipino rebels had dispatched some blue box from Hell to do something savage to him, he screamed, "Show yourselves! *Now!*" I will not meet my death with my hands stuck in a desk, he vowed.

A pretty young woman, blonde and petite, stepped out.

"Hello," she piped up. "My name's Romana. Terribly sorry about this."

"Yes," croaked Greel, momentarily unable to say anything more threatening.

"You see, this thing –" she contemptuously thumped the box "– needs updating, and *he* won't link in the new ordnance. So, I tried to jack in the G129AT, some old wiring fused . . . and I ended up here. Now the door won't close, the Cloister Bell's ringing because the TARDIS thinks it's under attack from the Pus Creatures Of Rakos, and I just *know* he'll wake up *any* minute."

"Yes," said Greel, wondering if there were drugs in his coffee.

"He's asleep, you see. That's why I jacked in the new unit – knew he'd never let me otherwise. Again, *terribly* sorry. I'll be gone before you know it. Hopefully, before *he* knows it, too."

Greel drew himself up, all six and a half feet of him, and decided that enough was enough. "My name," he boomed imperiously, "is Magnus Greel."

Romana smiled disengagingly at him, remarking, "That rings a bell." Then, frowning, she muttered, ". . . talking of bells . . ." and darted back inside.

I must be devious, thought Greel, and, strolling over to the box, called, "Young Romana! What is this . . . TARDIS?"

"It's a time machine!" she shouted over the bell's din. If not for that din, Greel, seconds later, would've heard her attempt to eat those words.

"Or something," she added after a moment.

"A time machine," Greel drawled, savouring the phrase. "Is this, then, the result of Dr. Findecker's work?"

Light laughter drifted from the interior. "Findecker? His 'double nexus' particle' rubbish? If Findecker's IQ was any lower, Mr Greel, he'd have to be *watered*."

Greel's mind boiled over. Time travel? The perfect escape route, should those filthy Filipinos by dumb luck actually crack the fortress. And this girl, presumably assistant to a greater intellect somehow asleep within this tiny box . . . is custodian of the secret. And she seemed friendly enough. Open, even.

Obviously, thought Greel, I shall have to slaughter, cook, and eat the girl, and torture the man inside. It would be rude not to.

Abruptly, the bell fell silent, and the door swang gently shut. Panicked, Greel leapt for the door – but then it reopened a little, and Romana peeked out once more.

"There. All done. Hope he doesn't miss that old tiepin, though. It's holding the G129AT together now. Well, I'll be off. Sorry to have bothered you."

"Wait!" Greel yelped. "You must wait! I am *Magnus Greel*! Obey me!"

Confusion danced briefly over her face. Then she remembered.

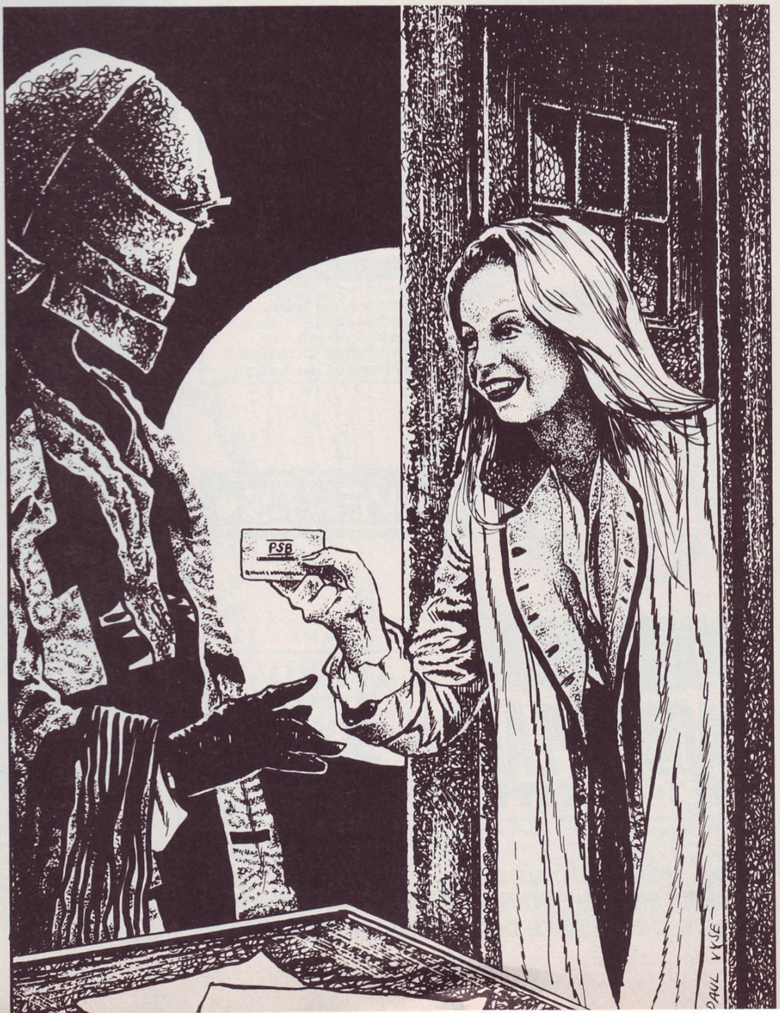
"Oh. *Now* I know you." Tossing one end of her long white scarf back over her shoulder, she began to rummage in one pocket of the voluminous pink coat. She retrieved from it a business card, which she flipped to him.

"What's this?" Greel growled.

"An excellent plastic surgeon from 1998. It's a good idea. Trust me." Romana grimaced in recollection of a tale the man within once told, and closed the door. Before the groaning had faded, Greel was speaking by vidfone to one Dr Findecker.

"The 1890's, you say?" whispered Greel, marvelling. . .

Warren Ellis
(with thanks to Matt Ginn)



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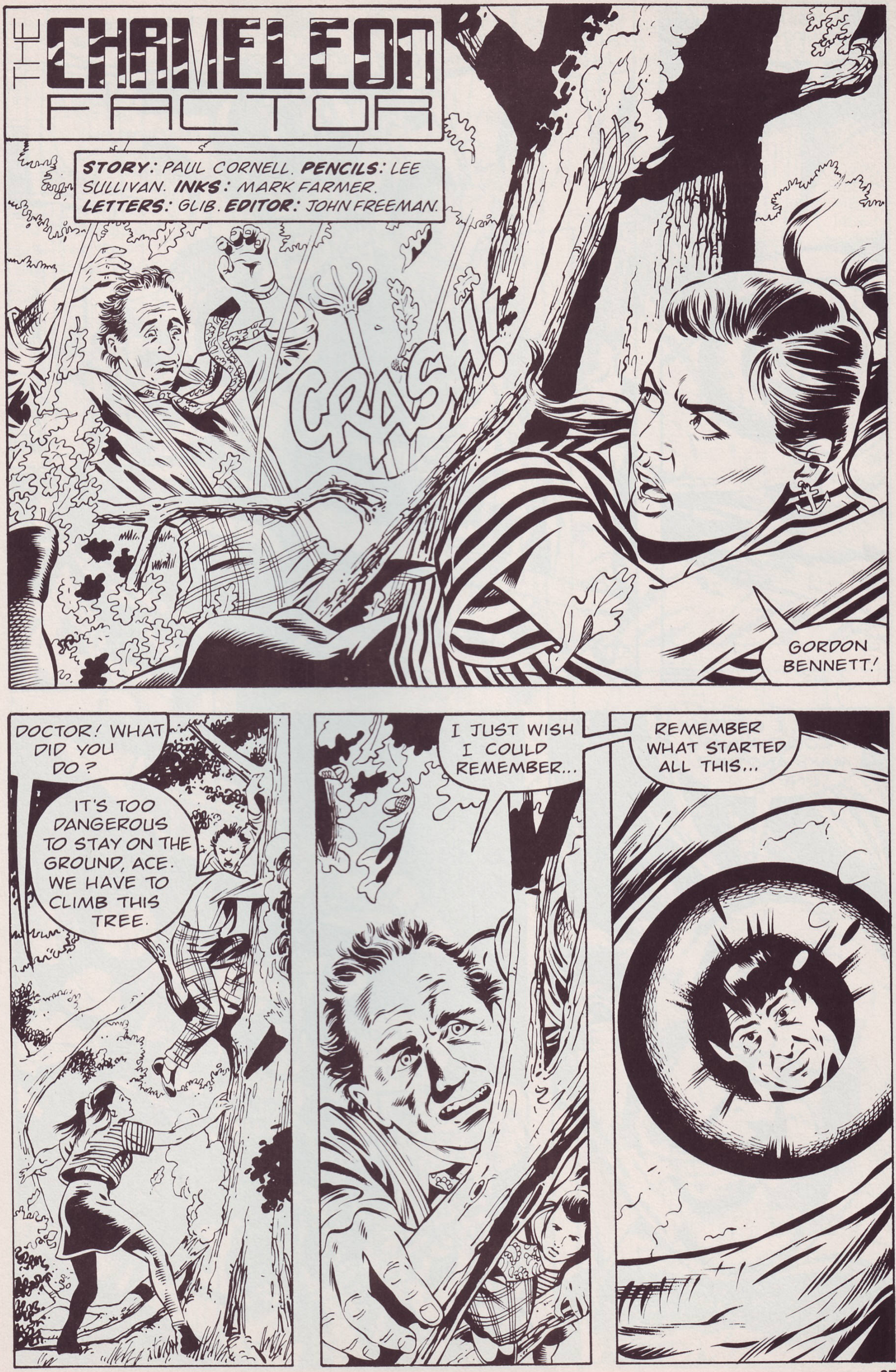
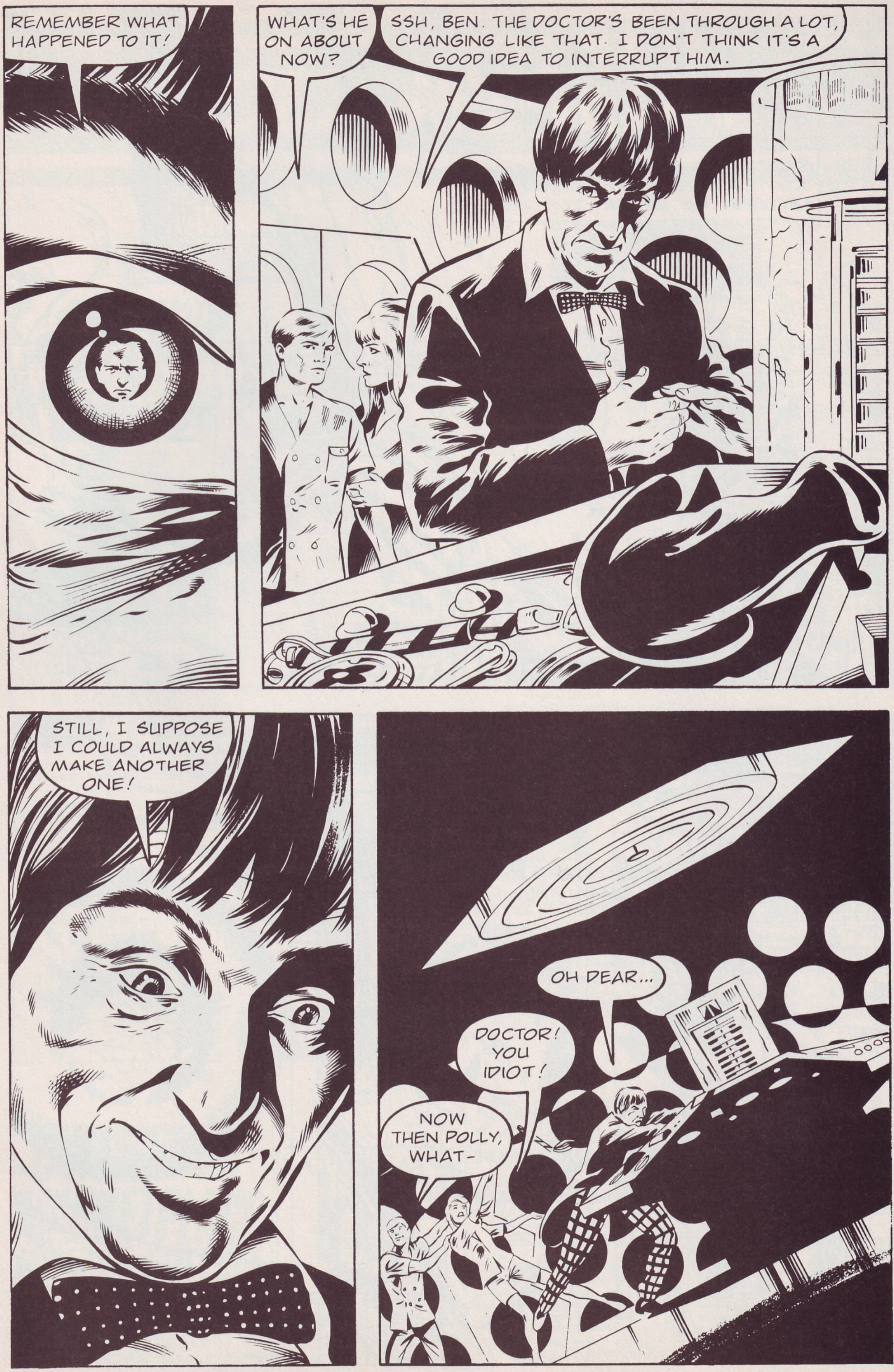
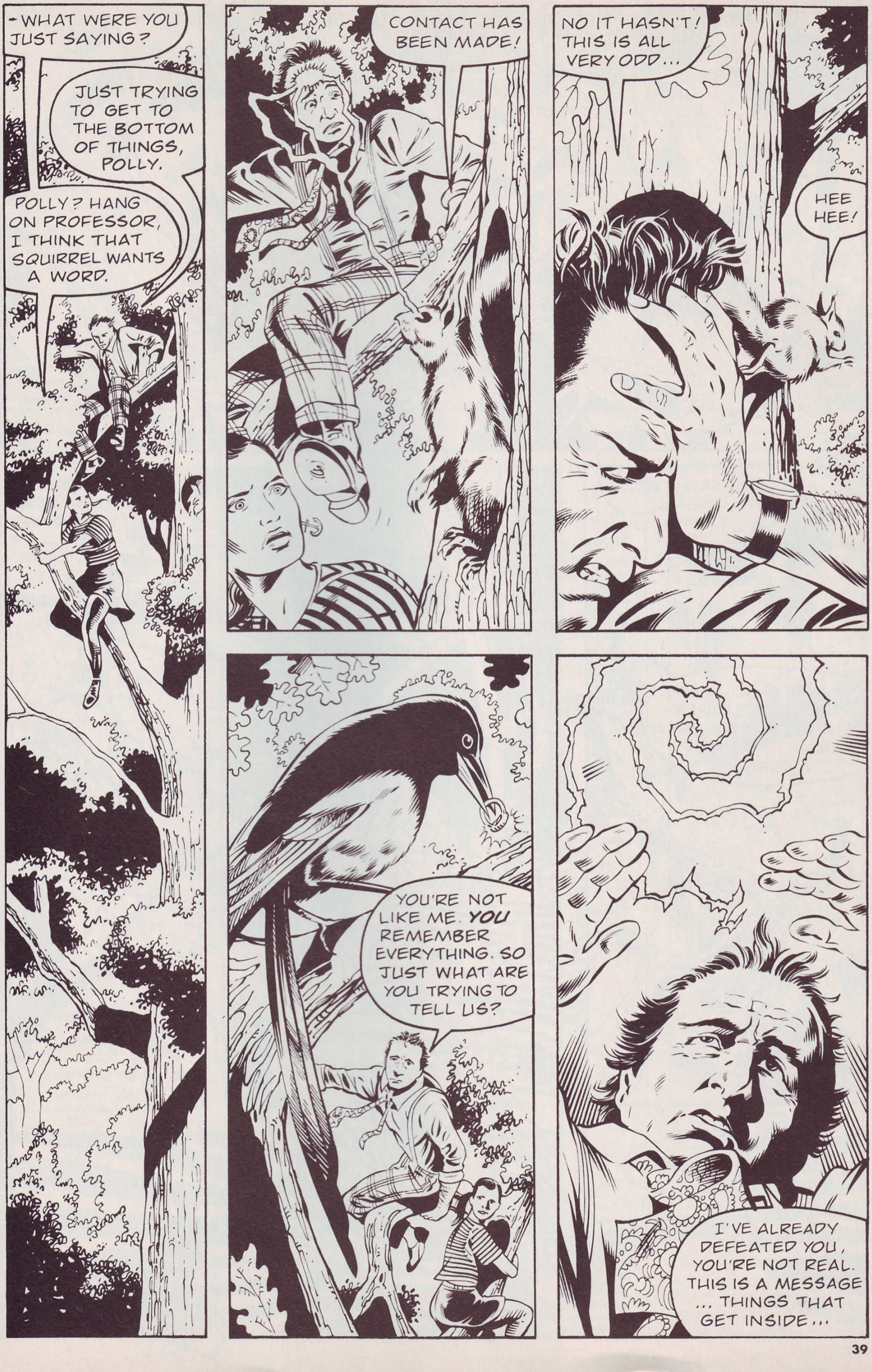
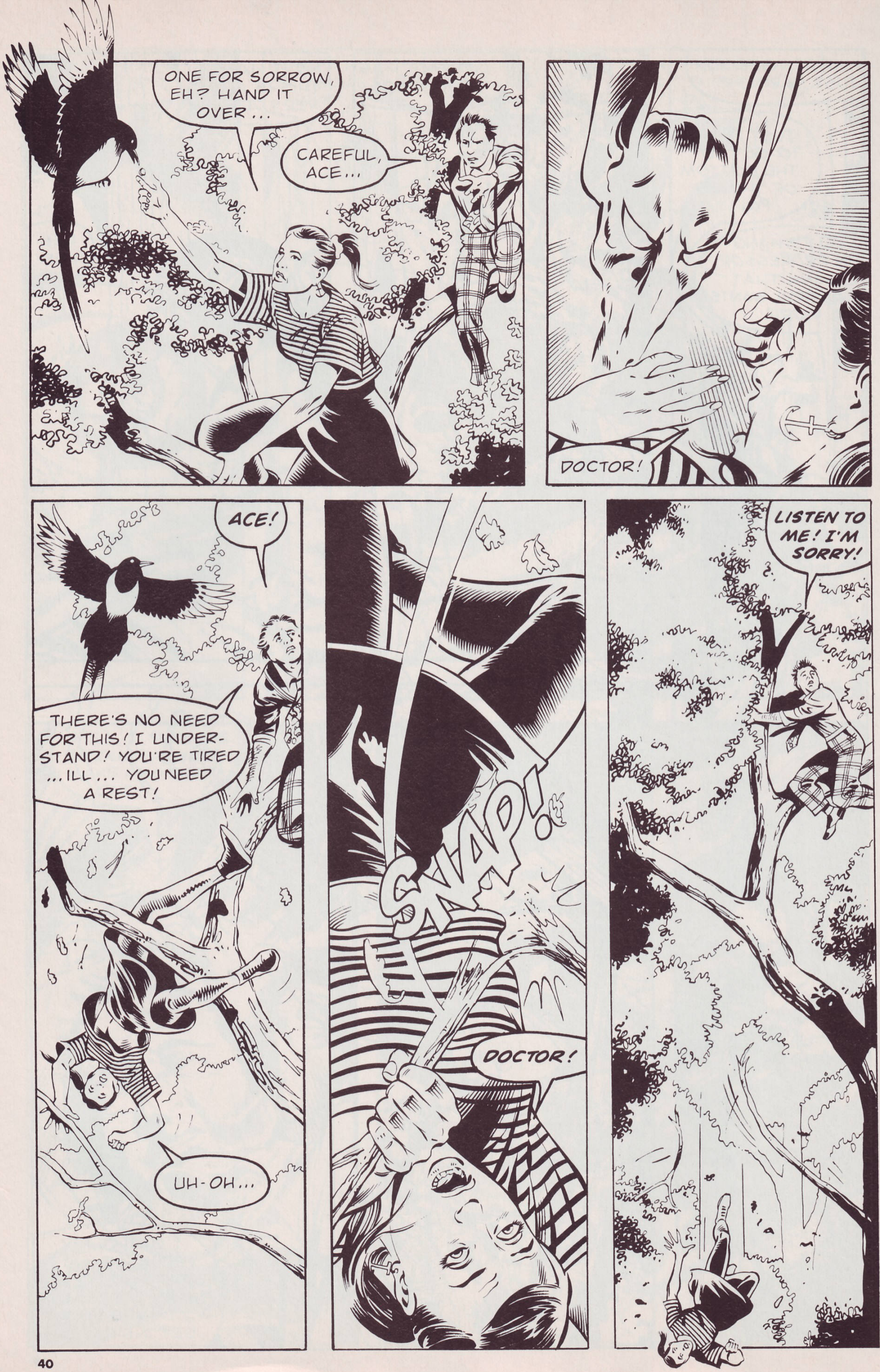
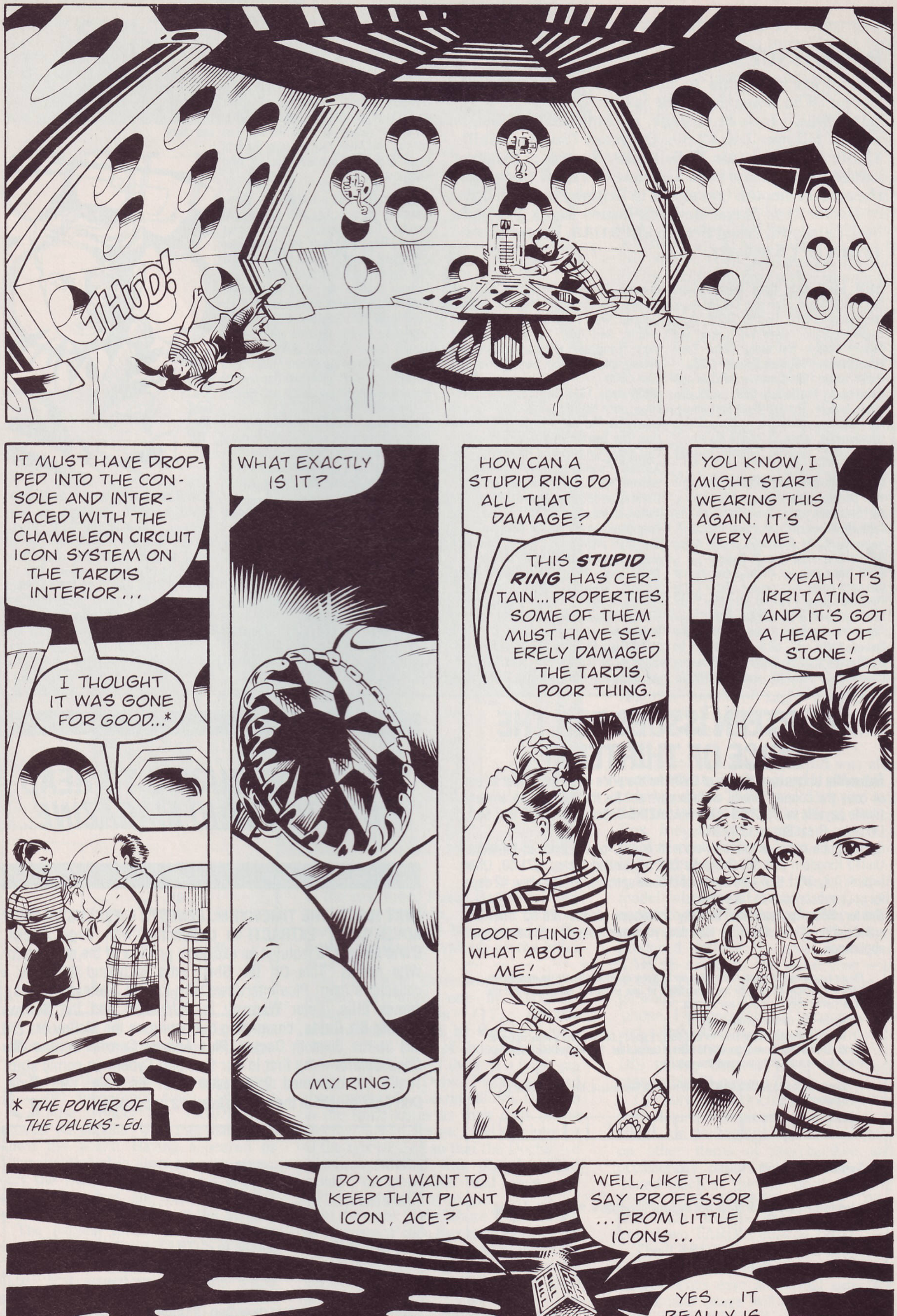
STORY: PAUL CORNELL. **PENCILS:** LEE SULLIVAN. **INKS:** MARK FARMER. **LETTERS:** GLIB. **EDITOR:** JOHN FREEMAN.


CRASH!
GORDON BENNETT!
DOCTOR! WHAT DID YOU DO?
IT'S TOO DANGEROUS TO STAY ON THE GROUND, ACE. WE HAVE TO CLIMB THIS TREE.
I JUST WISH I COULD REMEMBER...
REMEMBER WHAT STARTED ALL THIS...


REMEMBER WHAT HAPPENED TO IT!
WHAT'S HE ON ABOUT NOW?
SSH, BEN. THE DOCTOR'S BEEN THROUGH A LOT, CHANGING LIKE THAT. I DON'T THINK IT'S A GOOD IDEA TO INTERRUPT HIM.
STILL, I SUPPOSE I COULD ALWAYS MAKE ANOTHER ONE!
OH DEAR...
DOCTOR! YOU IDIOT!
NOW THEN POLLY, WHAT-


-WHAT WERE YOU JUST SAYING?
JUST TRYING TO GET TO THE BOTTOM OF THINGS, POLLY.
POLLY? HANG ON PROFESSOR, I THINK THAT SQUIRREL WANTS A WORD.
CONTACT HAS BEEN MADE!
NO IT HASN'T! THIS IS ALL VERY ODD...
HEE HEE!
YOU'RE NOT LIKE ME. ***YOU*** REMEMBER EVERYTHING. SO JUST WHAT ARE YOU TRYING TO TELL US?
I'VE ALREADY DEFEATED YOU, YOU'RE NOT REAL. THIS IS A MESSAGE ... THINGS THAT GET INSIDE...


ONE FOR SORROW, EH? HAND IT OVER...
CAREFUL, ACE...
DOCTOR!
ACE!
THERE'S NO NEED FOR THIS! I UNDERSTAND! YOU'RE TIRED ...ILL... YOU NEED A REST!
UH-OH...
SNAP!
DOCTOR!
LISTEN TO ME! I'M SORRY!


THUD!
IT MUST HAVE DROPPED INTO THE CONSOLE AND INTERFACED WITH THE CHAMELEON CIRCUIT ICON SYSTEM ON THE TARDIS INTERIOR...
I THOUGHT IT WAS GONE FOR GOOD...*
* THE POWER OF THE DALEKS - Ed.
WHAT EXACTLY IS IT?
MY RING.
HOW CAN A STUPID RING DO ALL THAT DAMAGE?
THIS **STUPID RING** HAS CERTAIN... PROPERTIES. SOME OF THEM MUST HAVE SEVERELY DAMAGED THE TARDIS, POOR THING.
POOR THING! WHAT ABOUT ME!
YOU KNOW, I MIGHT START WEARING THIS AGAIN. IT'S VERY ME.
YEAH, IT'S IRRITATING AND IT'S GOT A HEART OF STONE!
DO YOU WANT TO KEEP THAT PLANT ICON, ACE?
WELL, LIKE THEY SAY PROFESSOR ...FROM LITTLE ICONS...
YES... IT REALLY IS TIME WE HAD A HOLIDAY!

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who Magazine* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling *only*) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 OAA. Please allow 42 days for UK delivery.

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DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:* 4 comic strip; Season Seventeen Episode Guide.

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and poster; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight:* 2 comic strip; Season Twenty-Two Episode Guide.

DWM Issue 163: *The Claws of Axos* cover; Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; *The Two Doctors* recording feature, Part One; *Teenage Kicks* text story; Longleat Exhibition feature and photographs; Season Twenty-Five Episode Guide.

DWM Issue 164: *The Keeper of Traken* cover; John Nathan-Turner, Philip Madoc interviews; *The Terror of the Autons* Part One; *The Two Doctors* recording feature Part Two; Strip: *Fellow Travellers:* 1 by Andrew Cartmel and Arthur Ranson; Season Twenty-Six Episode Guide

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DWM Issue 165: Katy Manning cover; *The Terror of the Autons* archive Part Two; Katy Manning, Video TX designer Dave Chapman interviews; Foreign Locations Guide; Strip: *Fellow Travellers:* 2.

DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; ex-producer Derrick Sherwin, Nicola Bryant interviews; *Fellow Travellers:* 3; Making *Mawdryn Undead* feature.

DWM Issue 167: Fifty two page merchandise special: free Abslom Daak Flexi-Disc. *An Unearthly Child* director Waris Hussein, story musicians, books editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon interviews, plus material from Anthony Read, Lalla Ward and Mary Tamm in a sepcial tribute to former Producer Graham William's. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer, plus the first week of our proposed *Doctor Who* newspaper strip.

DWM Issue 168: Forty-Four pages including London Location Guide and director Paul Bernard, script editor Anthony Read interviews. Plus The Doctor in Holland, Davros Brief Encounter by Paul Cornell and *Distractions* by Abnett, Sullivan and Farmer. Plus the second week of the proposed newspaper strip.

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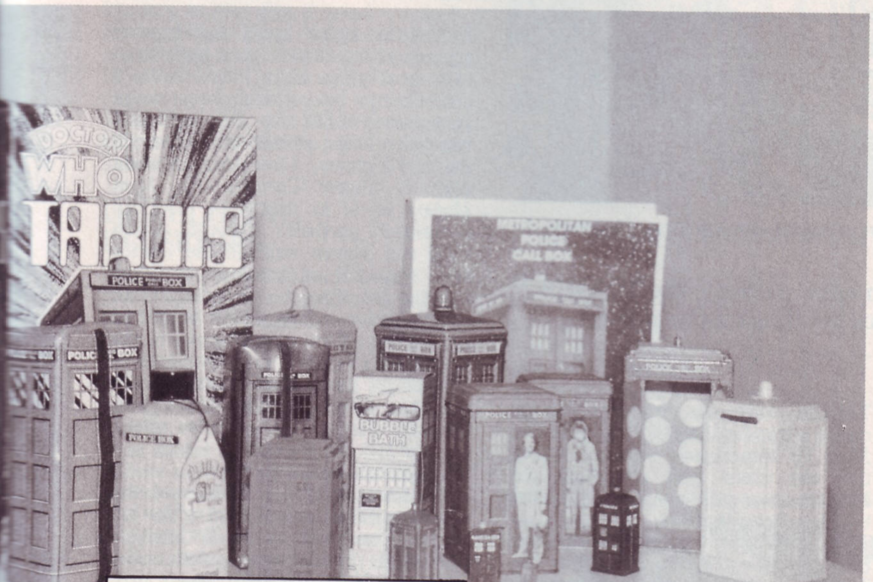
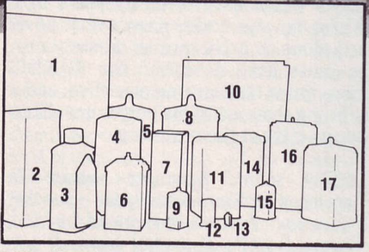




NB *Numbers in brackets refer to the schematic of the photograph on this page.*

Given the consistency of its external appearance since 1963, it's little wonder the TARDIS has proved so popular with merchandisers down the years. Having appeared or been mentioned in almost every story, only the Daleks have proved a greater source of product, and their claim relies much on the Dalek boom of the Sixties.

The earliest model we know about was not marketed as a TARDIS at all but as a diecast metal Police Box from Dinky (**15**), first issued in 1936 and serial coded 42a until 1940. It was re-issued and re-numbered 751 in 1946 and finally withdrawn in 1960. Both Dinky and *Doctor Who* fans have made this a real collector's item. There are two versions of the cast metal Police Box; the Dinky model and another, slightly chunkier version with a light blue paint job. No further details are available on the latter at present.

In the 1960s, there were two plastic models produced, one by Playmore Games 'n' Toys (**17, details unknown**) and one by Raphael Lipkin (1965, 4/6d). Both of these doubled as money boxes. Then there is a huge gap until 1976 when Denys Fisher released their model (**1**). Costing £5.95, this was in the same range as their dolls of the Doctor, Leela, K9 etc. and the interior of the box rotated so that the Doctor (or whichever model was placed within) would 'dematerialise' and then 'rematerialise', as if by magic.

In the same period there were at least two ceramic Police Boxes produced, one by Melwood (**8**), the other of unknown manufacture (although this could be the version produced by A B & Sons in 1980 in two sizes at £2.50 each). The Melwood version is the correct shade of blue and almost the right shape. The other (**5**) is a lighter blue and too long and thin. These ceramic boxes still crop up from time to time in London tourist shops but with less frequency as time goes by.

Another Police Box produced sometime in the 1970's was Addis' Bubble Bath in their Funtime Toy-lettries range (**3**). I picked this up in a discount store for 62p. The actual year of release is unknown.

It was in 1980 that the TARDIS Tin hit the shops. With a picture of Tom Baker's Doctor standing in the doorway (**14**), this was produced by Avon Tins and retailed at £1.50. In 1982 the tin was re-released when Davison took the helm on the show, this time with a photograph of the Doctor on the side and costing £1.75 (**11**). 1982 also saw several other TARDIS items go on sale. We had the £11 TARDIS Tent from D. Dekker Ltd., Suchards' Easter Egg and Hummingbird Products Ltd.'s dark blue pencil case (**4**), priced at £1.75. Another pencil case was produced in 1984 by the Interwainer Handbag Company (**2**). This box was light blue, and, like the Dalek Pencil Case cost £2.99. 1984 also saw Langley Model Miniatures produce a box scaled to an 00-gauge railway. Fine Art castings produced their 40mm cast metal TARDIS model in 1985 for £3.50 (**9**), closely followed by a 25mm model (**13**) and an 80mm resin version (**6**) for £9.50.

Problems with resin cracking and breaking meant this model was not available for long. They also produced a model of the console in two parts, complete with a clear plastic central column. With *Doctor Who*'s upsurge in America, Spirit of Light produced a cardboard TARDIS construction kit, which retailed in England for £12.95 (**10**).

A police box telephone pad was also produced around this period, although I only found it in The Reject Shop and can find no manufacturing details. A Police Box fridge magnet (**12**) is another oddity from this period, which I bought in London for £1.99.

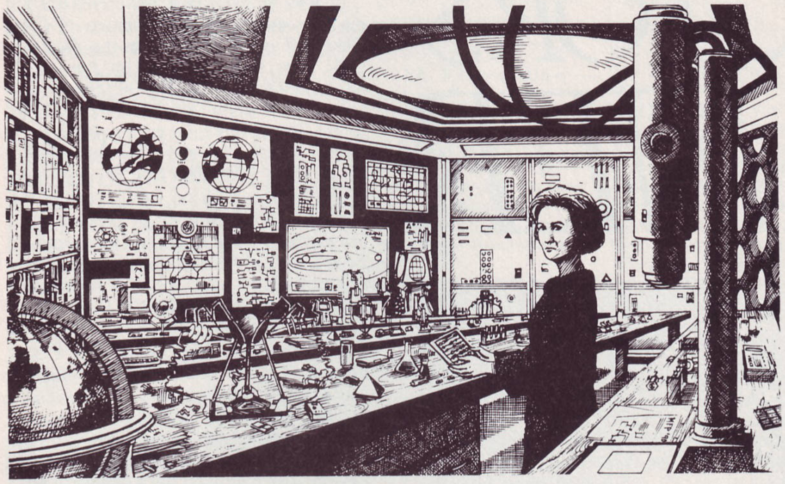
In 1988 Dapol released their TARDIS model which was actually very good, complete with flashing light, but a little expensive at £12.00 (**16**). Holdcourt produced perhaps the most expensive TARDIS model in the same year – a novelty Police telephone box made of plywood which cost £99.95 including 'phone. I suspect this will become a rare and sought after item in years to come. DMS Toiletries also produced a TARDIS bubble bath in 1988, at a very reasonable 59 pence (**7**).

Of course, the Doctor's time ship has been depicted on numerous occasions in books, on packaging, in advertisments, on other items of merchandise and occasionally paper models have been issued (such as the one on the rear of some 1975 Weetabix Doctor Who promotion packets or Target's Build Your Own TARDIS book in 1987).

The TARDIS has a place in history as one of the most instantly recognisable cultural icons ever and I feel sure that the familiar image will occur again and again in the promotion and marketing of *Doctor Who* in future.

David J. Howe

THE TARDIS IN FICTION



Martin Proctor's illustration of the TARDIS laboratory, based on Nigel Robinson's description of the room in *The Edge of Destruction* novelisation.

In addition to its many television appearances, the TARDIS remains a staple ingredient of *Doctor Who* on the printed page as Gary Russell discovers. . .

Use the phrase 'Vworp, Vworp' and *Doctor Who* fans will instantly say "Ah, that's the TARDIS taking off." Read about something appearing with a 'wheezing and groaning sound' and the average *Doctor Who* fan will shout "That's a Terrance Dicks description of the TARDIS noise!" During the majority of its life on our television screens, *Doctor Who* has also been appearing in comics and books which all used the TARDIS in many different ways.

It has to be said that until very recently, the TARDIS has been much misused in comic strips. The stories in ***TV Comic, Countdown*** and ***TV Action*** tended to utilise the TARDIS as a square box which appeared in the first frame and allowed its passengers to disembark. It only reappeared when the passengers had to leave, rather like an unusually prompt inter-galactic taxi, and rarely became any kind of focal point for a story.

Recently, the TARDIS has begun to play a slightly more important role. Back in the days of ***Doctor Who Weekly*** Paul Neary wrote and drew a two part story, *Timeslip,* where the TARDIS was instrumental in showing the Doctor how time was folding back on itself and recreating his past personas. The TARDIS has also been developed beyond its television limits in many of the Sixth Doctor's comic strip stories, such as *Changes* which involves an incredible chase around the TARDIS library and memory circuits. Even the first story to appear in ***Doctor Who Weekly,*** in 1979, *The Iron Legion* by Pat Mills and John Wagner, used the TARDIS' ability to dimension hop to create a trap for the evil Magog. In *The Mark Of Mandragora* we were shown that the stasis field containing the Malevilus was still in operation – until the Helix found it, that is . . .

However, *The Mark of Mandragora* is the first story to really utilise the TARDIS in any great way, as it forms an interdimensional bridge between the Earth and the Helix's base of operations. It is seen to cause almost lethal consequences when the bridge is severed and for the first time in ages, we are reminded that the TARDIS is as much a character within *Doctor Who* as the Time Lord himself or whichever companion is with him at the time. This is followed up quite neatly in the story *The Chameleon Factor* where, as a result of that damage, artist Lee Sullivan has designed a radically new console room to take the image of the TARDIS (still a Sixties police box on the outside) firmly into the more sophisticated and designer conscious Nineties. And of course, it can't be long before the Doctor repairs his chameleon circuit, if only temporarily. If the Master's TARDIS can be a working star ship (cf *Colony In Space*) and the Monk's a motorbike (cf *The Daleks' Master Plan*) who knows what the Doctor might do? How about a Cadillac . . .?

THE TARGET NOVELS

But the long running range of *Doctor Who* novels published by Target have utilised the TARDIS in interesting ways as well. Although mainly straight adaptations of television episodes, the various authors have offered their own perceptions of the Ship, especially the console room, undoubtedly the most popular and famous area of the craft.

> *"Jo looked inside, expecting to see a pokey little space, perhaps with a police telephone and first-aid box. Instead she found herself looking into a huge, futuristic looking control room . . . It was at least twenty times bigger inside than outside . . . The Doctor . . . immediately went to a central console in the middle of the vast, highly polished floor." Later, as the TARDIS dematerialises with, for the first time, Jo inside, she "reeled across the floor, grabbed at a metal support pillar and clung on for dear life."*
>
> ***The Doomsday Weapon***

If Malcolm Hulke freely added metal support pillars, then I can at least claim to have saved us from Donald Cotton's entertaining but woefully inaccurate impressions of the ship. Privileged as I was when I first started this column in the mid-Eighties, I received an early draft of Mister Cotton's *The Myth Makers* novel in which the TARDIS possessed portholes through which Vicki and Steven watched the Doctor and, when Steven prepared to follow him, he left through a very elaborate airlock similar in description to that of the Jupiter Two spaceship from the American TV show *Lost In Space.* I pointed out these slight inaccuracies to the then editor of the books who hurriedly changed the portholes to the scanner and the convoluted airlock into the traditional double doors!

Terrance Dicks is, of course, the single most important writer in the *Doctor Who* novels canon. Without his continuing inexhaustible work, the series would have dried up years ago. Whilst no one could claim every novel he's done is a Dickensian masterpiece, he must have described the TARDIS more times than anyone else alive, and it is fitting that one of his better unveilings occurs right at the beginning.

> *"They should have been inside an enclosed cupboard-sized space – but they were not. Instead, they stood inside a large, brightly lit control room. It was dominated by a many-sided central structure which seemed to consist of a number of instrument banks arranged around a transparent central column packed with complex machinery. Strangest of all were the incongruous objects dotted about here and there. They included a number of old-fashioned chairs and the statue of some kind of bird on top of a tall column."*
>
> ***An Unearthly Child***

Of course, back in 1964 when David Whitaker started the first *Doctor Who* novel, he had no idea that fifteen years later, *An Unearthly Child* would finally be written. In his version, Ian Chesterton gets a quite different introduction to his home for the next two years.

> *"I was in a room about twenty feet in*

height and with the breadth of a middle-sized restaurant. I calculated there would be room for at least fifty tables. In the centre was a six-sided control panel, each of the six working tops covered with different coloured handles and switches, dials and buttons. In the centre of this panel was a round column of glass from which came a pulsating glow. The walls were broken by serried ranks of raised circles, this pattern itself being interrupted by banks of machines containing bulbs that flickered on and off. In one corner I spotted a row of at least twenty tape recording spools spinning around furiously, while beneath them a similar number of barometric needles zig-zagged uneven courses across moving drums of paper . . . I'd hit my head I told myself!"

Whitaker also reuses some of this imagery in his *The Crusaders* novel, stressing once more the spools of tape and dazzling array of coloured switches. Of course, this might show how the original production team wanted the TARDIS to look – the Dicks' version is a little nearer the familiar reality. Unfortunately!

DEVELOPING INTERIORS

Without doubt it is Nigel Robinson who gives us the most imaginative tour of the ship's inner workings. By expanding the rather dreary two-part *The Edge Of Destruction* story into a full novel, the author takes Ian and us on a previously unimaginable expedition to the heart of the ship:

> *"Here were the regulators and engines which powered every function of the TARDIS: its lighting and heat, its life supports, its navigation and memory banks and, most importantly of all, the drive mechanisms which powered it on its journeys throughout time and space. Ian noted with wry amusement that, although all these machines were undoubtedly centuries ahead of his own understanding, they still retained, with their elaborate brass fittings and antiquated pistons and levers, all the magical Edwardian splendour of a Heath Robinson mechanism, as though the Doctor had imprinted his own fascination with the Edwardian era onto his machine."*

These Jules Verne-like contraptions aren't limited either to our recent set of novels. As far back as 1965 John Wood's interior illustrations for the superlative *The Zarbi* novel show the Doctor sitting at the console, a huge fan-like screen illuminating him, Ian and Barbara, whilst he pulls a row of doughnut topped levers.

> *"If Tegan had arrived in the real TARDIS console room a fraction earlier she would have seen the light on the roof of the police box spring into life, dancing blue reflections across the circular indentations that decorated the TARDIS walls. At the same moment the police box itself began to drain of colour and form; whirring and chuffing . . . it dematerialised like an idea forgotten!"*
>
> **Doctor Who – Logopolis**

Whilst Christopher Bidmead probably struggled for ages trying to find a description of the TARDIS taking off that wasn't "a strange wheezing and groaning sound" (personally, I don't think "whirring and chuffing" adequately sums it up), his adventurous use of the TARDIS cannot be overlooked in *Doctor Who* mythology. Both *Logopolis* and its successor *Castrovalva* were the first real TARDIS based stories since *The Edge of Destruction.* His novels reflect that, especially those areas he specifically created for the stories.

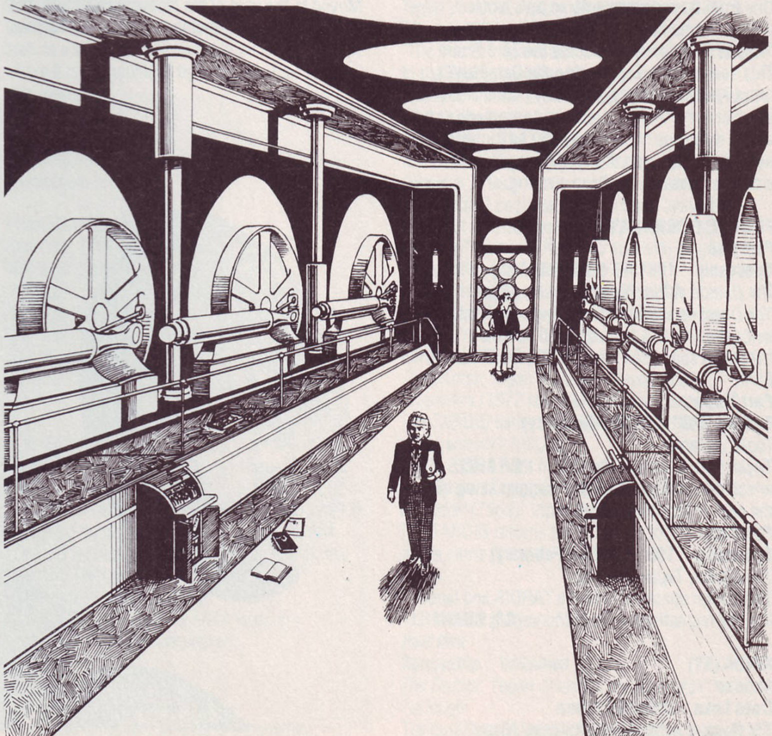
> *"It wasn't particularly the look of the Zero Room that so impressed her. Certainly the place was big – vast, in fact, in its pinkish-grey emptiness, bathed somehow in a warm light reminiscent of a late-summer afternoon. The walls were indented with the familiar TARDIS roundels that you saw everywhere else on the ship – but here they were huge, forming high curved shelves big enough to climb onto."*
>
> **Doctor Who – Castrovalva**

As for the future of the TARDIS? Well, until a new TV show or movie comes along it will be up to Marvel and Virgin Books' *New Adventures* to keep us up to date with the goings on inside and outside the ship, and it will be dependent on a new generation of writers to remind us of what the TARDIS is, was, or might be in the future.

The up and coming Timewyrm series of novels features the TARDIS quite heavily as the villain of the series causes problems to the ship that will involve her inner dimensions being somewhat reduced in number. The subsequent *Cat's Cradle* trilogy will show the Doctor trying to repair his beloved craft. Whether he succeeds, whether he makes drastic changes or whether it ends up a bit of a wreck are secrets only the writers know at the moment. But whatever does happen, the TARDIS will remain the only known reliable home for Ace and that enigmatic wanderer, the Doctor.

> *"And, of course, everything was fine. The room reacted to her waking, brightening slightly so that she could see every corner. The TARDIS was some weird kind of craft, totally huge on the inside, containing literally miles of gleaming corridors, a swimming pool, even a gym which Ace had set about customising. But outside, the TARDIS looked as cute and old-fashioned as something in a museum. It looked like a police box, and Ace had had to look that one up, because the idea of a copper rushing around the corner to use a phone rather than a walkie-talkie was really strange. She supposed that the Doctor hadn't changed the way the thing looked because he liked it. Or not. He was, after all, an alien, right? He talked about a place called Gallifrey, a home that he didn't feel good about returning to. That suited Ace. If he didn't want to go home, he wouldn't make her go home either."*
>
> **Doctor Who: Revelations**

The TARDIS engine rooms, from the novel of *The Edge of Destruction.* Illustration: Martin Proctor



journies

Photo © BBC.

The Fifth Doctor

CASTROVALVA (5Z)

Part Two

Unknown Unknown

The Doctor, Tegan Jovanka, Nyssa

After being hurled back in time towards Event One from co-ordinates entered by a block transfer computation of Adric, 25% of the TARDIS is jettisoned including the Zero Room. This necessitates Tegan using the Data Bank's Index File to help her supposedly pilot the ship to a planet in the Phyllox series of Andromeda where dwellings of simplicity can be found to help the Doctor, and the TARDIS lands on its side in a pleasant woodland clearing.

FOUR TO DOOMSDAY (5W)

Part One

Spaceship 1981 AD (28th February)

The Doctor, Adric, Tegan Jovanka, Nyssa

The Doctor's attempt to take Tegan to Heathrow lands the ship in a laboratory on board an Urbankan spacecraft, four days from arrival on Earth.

Part Three

Space 1981 AD (28th February)

Tegan Jovanka

Tegan tries to escape the ship in the TARDIS, which materialises in space, dragged along in the path of Monarch's craft.

Part Four

Spaceship 1981 AD (28th February)

The Doctor, Tegan Jovanka

The Doctor spacewalks to the TARDIS and lands it in the recreational area of Monarch's vessel.

KINDA (5Y)

Implied

Deva Loka Unknown future

The Doctor, Adric, Tegan Jovanka, Nyssa

The TARDIS lands in a lush forest so Nyssa can recover.

THE VISITATION (5X)

Part One

Earth 1666 AD (31st August)

The Doctor manages to land at Heathrow, but not in 1981 as the TARDIS arrives in country woodlands on the outskirts of London, England.

Part Four

Earth 1666 AD (1st September)

Adric, Nyssa

Adric attempts to pilot the ship to the lounge of the nearby Squire's house, but fails.

Earth 1666 AD (1st September)

Persevering, the TARDIS arrives in Squire John's home.

Earth 1666 Ad (2nd September)

The Doctor, Adric, Tegan Jovanka, Nyssa, Richard Mace

The TARDIS traces electrical emissions to land at night outside the Terileptil's base behind a bakery in Pudding Lane, London.

BLACK ORCHID (6A)

Part One

Earth 1925 AD (11th June)

The Doctor, Adric, Tegan Jovanka, Nyssa

The TARDIS lands at 3 o'clock on the platform of Cranleigh Halt railway station in England.

Part Two

Earth 1925 AD (11th June)

The Doctor, Adric, Tegan Jovanka, Nyssa, Sir Robert Muir, Sergeant Markham

Moved to the yard of the local police station, the TARDIS is then pilotted to the lawns of Cranleigh Hall.

EARTHSHOCK (6B)

Part One

Earth 2526 AD

The Doctor, Adric, Tegan Jovanka, Nyssa

Whilst Adric computes a course to take him to Terradon via the CVE, the ship materialises in a small cavern somewhere in an English cave system.

Part Two

Spaceship 2526 AD

The Doctor, Adric, Tegan Jovanka, Nyssa, Professor Kyle, Lieutenant Scott, Troopers

The Doctor tracks the control signal of the bomb to a freighter, currently docked at a space station in Sector 16, and lands the ship in the silo area as the craft starts for Earth.

Part Four

Space 2526 AD

The Doctor, Tegan Jovanka, Nyssa, Cyberleader, Cyberlieutenant

The Cyberleader has the TARDIS leave the doomed freighter so the craft can be observed from a safe distance.

Space 65 million BC

As the freighter travels back in time, the Doctor is ordered to follow.

Implied

Space 65 million BC

The Doctor, Tegan Jovanka, Nyssa

The TARDIS picks up those who used the freighter's escape pod.

TIME-FLIGHT (6C)

Implied

Earth 2526 AD

The Doctor, Tegan Jovanka, Nyssa, Lieutenant Scott, Captain Briggs, First Officer Berger, Trooper Brooks

The TARDIS returns the survivors to their own time.

Part One

Earth Contemporary

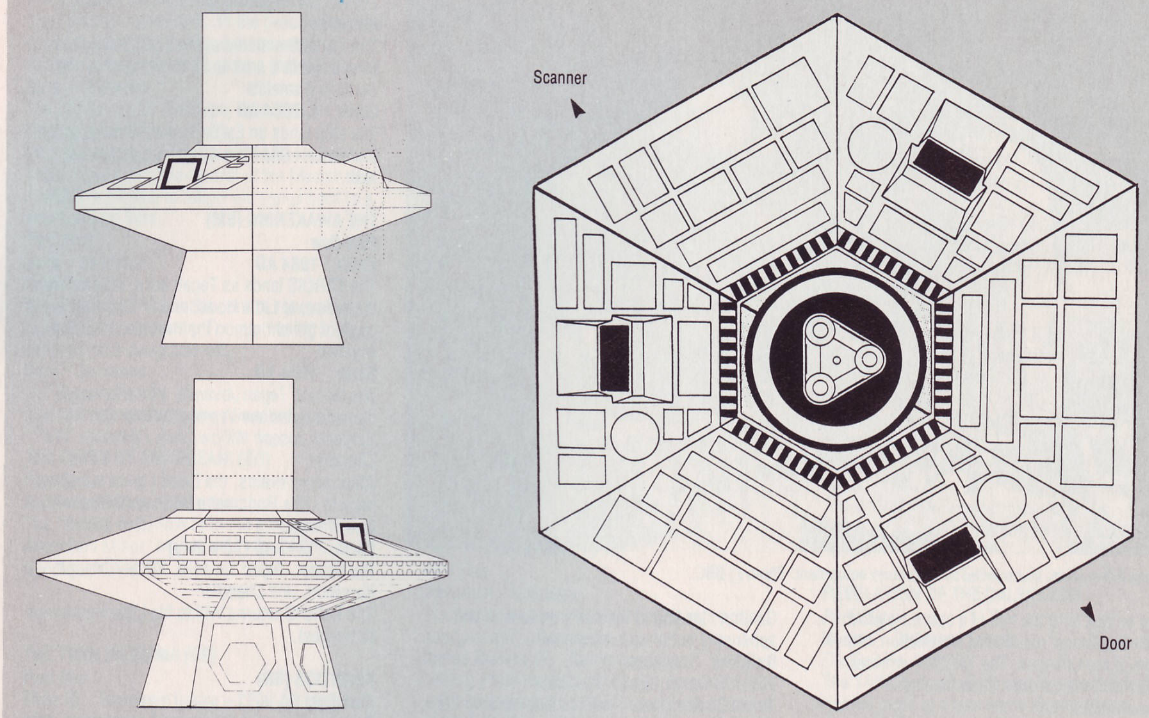
The Doctor, Tegan Jovanka, Nyssa

The Doctor's plans to visit Hyde Park, London in 1851 go wrong when the ship is dragged along in the wash of another time ship to hover above Heathrow Airport, London.

Earth Contemporary

Photo © BBC.

CONFIGURATION FOUR: DAVISON/COLIN BAKER/SYLVESTER McCOY



The TARDIS lands in the lounge area of Terminal One, Heathrow, London.

Part Three

Earth   150 million BC

The Master

Transported back in time on board Concorde Speedbird Golf Alpha Charlie, the TARDIS is stolen by hypnotised crew members and taken to the citadel of Kalid where the Master (Kalid) tries to penetrate the sanctum in it, unsuccessfully returning to the citadel. **(Control room is shown tilting when the ship is on its side, and then levelling itself out.)**

Earth   150 million BC

Captain Stapley, First Officer Andrew Bilton

The Master takes some circuits and sets the craft in motion with the Concorde crew on board. It appears hovering above the Citadel – which one day will be the site of Heathrow.

Part Four

Earth   150 million BC

Stapley and Bilton, with help from the dead Professor Hayter, land the craft in the sanctum with the Xeraphin sarcophagus.

Earth   150 million BC

The Doctor, Tegan Jovanka, Nyssa, Captain Stapley, First Officer Andrew Bilton

The TARDIS is used to escape from the sanctum to the outer chamber.

Earth   150 million BC

Nyssa, Captain Stapley, First Officer Bilton, Flight Engineer Roger Scobie

Nyssa guides the TARDIS back to land on its side in the Concorde hold out on the primeaval plane, but the ship cannot travel in time without its quantum accelerator.

Earth   Contemporary

The Doctor, Tegan Jovanka, Nyssa

Leaving the Concorde to travel through the contour alone, the TARDIS arrives on the roof of Terminal One to see the Master's TARDIS repelled.

ARC OF INFINITY (6E)

Part One

Space   Unknown

The Doctor, Nyssa

The Doctor parks the TARDIS in space near Rondel to effect repairs.

Gallifrey   Unknown

The TARDIS' recall circuit is activated to bring it back to a security compound in the Capital where it is immobilised by removal of its space/time element.

Part Four

Earth   Contemporary

The TARDIS lands on a bridge in the city of Amsterdam in Holland.

SNAKEDANCE (6D)

Part One

Manussa   Unknown

The Doctor, Tegan Jovanka, Nyssa

With Tegan's possessed mind influencing the ship's course, the TARDIS materialises in a market place in a principle town on Manussa in the Scrampus System.

MAWDRYN UNDEAD (6F)

Part One

Space   1977/1983 AD

The TARDIS rests in space close to Earth, until it appears a huge space liner is to collide with it. The ship is trapped in a warp ellipse (hence the indeterminant date).

Spaceship   1977/1983 AD

To avoid collision, the TARDIS lands in a concourse on board the vessel.

Part Two

Earth   1983 AD

Tegan Jovanka, Nyssa

The Doctor attempts to clear the transmat jamming signal and the ship, on autopilot, appears briefly on a hillside at an English public school.

Earth   1977 AD (7th June)

The TARDIS follows the warp ellipse and lands at the same place six years earlier.

Part Three

Spaceship   1977/1983 AD

Tegan Jovanka, Nyssa, The Brigadier (1977), Mawdryn

'The Doctor' (Mawdryn) pleads to be taken back to the liner to stabilise his regeneration and Nyssa complies, arriving back in the concourse.

Part Four

Spaceship   1977/1983 AD

The Doctor, Tegan Jovanka, Nyssa, The Brigadier (1983)

The TARDIS unsuccessfully tries to leave the ship, but cannot clear the warp ellipse without causing Tegan and Nyssa to age with plague.

Spaceship   1977/1983 AD

Again attempting to leave the liner, this time Nyssa and Tegan regress to children, so the TARDIS returns to the ship.

Earth   1977 AD (7th June)

The Doctor, Tegan Jovanka, Nyssa, The Brigadiers (1977 and 1983), Vizlor Turlough

The TARDIS takes the Brigadier from 1977 back to the school's hillside.

Earth   1983 AD

The Doctor, Tegan Jovanka, Nyssa, The Brigadier (1983), Vizlor Turlough

The TARDIS returns the Brigadier to 1983, again in the same place.

TERMINUS (6G)

Part One

Spaceship   Unknown

The Doctor, Tegan Jovanka, Nyssa, Vizlor Turlough

Turlough's sabotage to the space/time element causes break up throughout the TARDIS. The failsafe causes an exterior hatch from Nyssa's

▶

Nysssa in her room, surrounded by laboratory equipment. Photo © BBC.

room to lock onto the hull of a space freighter which has almost reached its destination, the centre of the Universe. The TARDIS' entrance blends with the corridor, matching its surroundings.

ENLIGHTENMENT (6H)

Part One

S.S. Shadow Unknown

The Doctor, Tegan Jovanka, Vizlor Turlough

A message from the White Guardian directs the TARDIS to the hold of an Edwardian racing yacht, seemingly from 1901, taking part in a race through space.

Part Four

The Buccaneer as above

The Doctor

Striker releases the TARDIS from the Doctor's mind so he can use it to leave the S.S. Shadow and cross to the Buccaneer, where it materialises outside the power room.

THE KING'S DEMONS (6J)

Part One

Earth 1215 AD (4th March)

The Doctor, Tegan Jovanka, Vizlor Turlough

En route for Trion, the TARDIS lands at a jousting match near Fitzwilliam Castle in England, four hours ride from London.

Implied

Earth 1215 AD (4th March)

The Master

With the castle doors too small, the Master moves the TARDIS into the King's Chambers under its own power.

Part Two

Earth 1215 AD (5th March)

Tegan Jovanka

The ship is carried into the Great Hall, where Tegan enters and pilots it back to the King's Chambers.

THE FIVE DOCTORS (6K)

Eye of Orion Unknown

The Doctor, Tegan Jovanka, Vizlor Turlough, Kamelion

The TARDIS arrives in the tranquil hillside ruins for a holiday. **(New console.)**

Gallifrey Unknown

The TARDIS is directed to the Death Zone of Gallifrey, landing in the misty wasteland and apparently out of space and time.

Gallifrey as above

Vizlor Turlough, Susan, Kamelion

As the Doctor clears the force field holding the TARDIS, the ship escapes a Cyberbomb and materialises in Rassilon's Tomb of the Dark Tower.

WILL THE REAL POLICE BOX PLEASE STAND UP?

PUBLIC TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE AND ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS AND CARS
RESPOND TO
URGENT CALLS

PULL TO OPEN

Sunderland apparently saw the introduction of the first Police Boxes, with Scotland Yard records indicating that the first one to appear in London was on Barnes Common in about 1932. In their heyday boxes numbered about six hundred and fifty in the London area, with many more outside the metropolis. There were two designs: one, the Police Post which was a simple telephone linking the 'bobby on the beat' with his station (of which some are still in existence) and the full size version, which fulfilled the same function. However the Police Box upon which the TARDIS prop is based was a mini-Police station in itself, a place for the patrolman to take a break and even leave a restrained felon. The light on top lit up when the Police Station was trying to contact the constable.

Wooden boxes have all but vanished except as collector's items, but iron boxes can still be found in Scotland, still in place simply because, like the TARDIS itself, they are very difficult to destroy! The height of the original box was 9′ 11″ from base to curving roof (not including its light) and 4′ 5½″ wide.

WARRIORS OF THE DEEP (6L)

Part One

Space c. 2084 AD

The Doctor, Tegan Jovanka, Vizlor Turlough, Kamelion

The TARDIS materialises in a forbidden military zone in Earth's orbit to be challenged by the Sentinel 6 satellite.

Earth c. 2084 AD

The ship lands on Earth, in a store room of the underwater Sea Base 4, close to an oceanic fault.

THE AWAKENING (6M)

Part One

Earth 1984 AD

The TARDIS lands as Tegan asks, despite time distortion, at Little Hodcombe in England, in the crypt of the church on the Hutchinson Estate.

Implied

Earth 1984 AD

The Doctor, Tegan Jovanka, Vizlor Turlough, Kamelion, Andrew Verney, Colonel Ben Wolsey, Sergeant Joseph Willow, Jane Hampden, Will Chandler

After recent events, the Doctor takes everyone back to Little Hodcombe for tea with Tegan's grandfather.

Earth 1643 AD (13th July)

The Doctor, Tegan Jovanka, Vizlor Turlough, Kamelion, Will Chandler

The TARDIS returns Will to his Little Hodcombe of the past.

FRONTIOS (6N)

Part One

Space Unknown future

The Doctor, Tegan Jovanka, Vizlor Turlough, Kamelion

In the far future on the outskirts of the Veruna system, the TARDIS crew observe the planet Frontios from space.

Frontios as above

Caught up in a meteor shower and with a jammed console, the TARDIS arrives during a bombardment in the remnant settlement of the surviving humans.

Part Four

Kolkokron as above

The Doctor, Tegan Jovanka, Kamelion, The Gravis

After being hit and spatially distributed in a meteor storm, and then reconstructed by the Gravis' power over gravity, the TARDIS is used to ferry the powerless Tractator leader to a plane where he can do no harm.

Frontios as above

The Doctor, Tegan Jovanka, Kamelion

The ship returns to the Frontios colony to collect Turlough.

RESURRECTION OF THE DALEKS (6P)

Part One

Earth 1984 AD

The Doctor, Tegan Jovanka, Vizlor Turlough, Kamelion

Coming down a time corridor with cloister bell ringing, the TARDIS arrives on a wharf on the north bank of the Thames in London near some warehouses close to Tower Bridge.

Spaceship Unknown future

The Doctor, Kamelion, Quartermaster Stien

The TARDIS materialises on board a Dalek ship, ninety years after the last visit to Skaro.

Part Two

Earth 1984 AD

Tegan Jovanka, Vizlor Turlough, Kamelion

The ship returns to London, landing in the warehouse where the time corridor was focussed, as the Doctor pre-set the controls for the time corridor.

PLANET OF FIRE (6Q)

Part One

Earth Contemporary

The Doctor, Vizlor Turlough, Kamelion

The TARDIS materialises on the beach of the isle of Lanzarote in the Canary Islands when Kamelion homes the ship in on a distress signal.

Sarn Unknown

The Doctor, Vizlor Turlough, Kamelion, Perpuguilliam Brown (Peri)

With Kamelion in the guise of Professor Howard Foster, and under the control of the Master, the TARDIS is pilotted to follow the signal back to a courtyard on Sarn.

Part Four

Sarn as above

Unoccupied

The TARDIS arrives in the control room under the volcano, directed by Turlough using a 15 seconds time delay take-off.

Sarn as above

The Doctor, Peri

The TARDIS returns to the ruined temple.

THE CAVES OF ANDROZANI (6R)

Part One

Androzani Minor Unknown

The TARDIS materialises in the sandy wastes of Androzani Minor, near the entrance the Some Spectrox Mines.

The Sixth Doctor

THE TWIN DILEMMA (6S)

Part One

Titan III Unknown future – ??00 AD (August)

After considering Vesta 95 and the Eye of Orion for a holiday, the erratic Doctor decides to settle his regenerative trauma as a hermit on the remote and uninhabited craggy wilderness of Titan III.

Part Three

Jaconda as above

The Doctor, Peri, Lt. Hugo Lang

The TARDIS follows the Jacondans back to their home world and lands in a sandy wasteland by the remains of what was a forest grove.

Jaconda as above

The Doctor pilots the ship to an underground corridor near the palace.

Implied

Earth as above

The Doctor, Peri, Romulus Sylvest, Remus Sylvest

The TARDIS takes the kidnapped Sylvest twins back to Earth.

ATTACK OF THE CYBERMEN (6T)

Part One

Space 1985 AD

The Doctor, Peri

Hovering in space for repairs to the chameleon circuit, the Doctor and Peri observe Halley's Comet (ref 9/12/44) heading towards Earth.

Earth 1985 AD

Following an intergalactic distress call, the TARDIS lands in the junkyard at 76 Totters Lane in London and subsequently changes into the inappropriate form of an ornate Victorian kitchen range.

Earth 1985 AD

Locating the signal generator at a London scrap yard and workshop, the TARDIS lands in the yard in the form of an organ.

Part Two

Telos Unknown future

The Doctor, Peri, Commander Lytton, Griffiths, Cyberleader, Cybermen

The Cybermen force the Doctor to pilot the TARDIS to Cyber Control on Telos, but the Doctor's sabotage brings the craft to land in the form of an ornate set of gates in the gantries of the ice tombs.

Telos as above

The Doctor, Peri

The TARDIS becomes a police box again as it materialises in Cyber Control.

VENGEANCE ON VAROS (6V)

Part One

Space 23rd Century AD

The TARDIS and the Doctor seem to lose the will to continue when hovering in space between Cetes and Scalptor since the ship needs Zyton-7 ore.

Varos as above

The TARDIS uses its vestigial power to land in the laser obliteration area of the punishment dome.

THE MARK OF THE RANI (6X)

Part One

Earth c. 1820 AD

The Doctor's planned trip to Victorian Kew Gardens is cut short when the ship is diverted in space and arrives amidst time distortions on a slagheap somewhere in the North West of England.

THE TWO DOCTORS (6W)

Part One

Unknown Unknown

The Doctor enjoys a fishing holiday on a hot, sunny, unidentified world.

Space Station J7 Contemporary

Feeling a former self is in danger, the Doctor visits Dr Joinson Dastari on his research station of the Third Zone and lands in the deserted kitchens as before – only about eleven days later.

Part Two

Earth Contemporary

The Doctor, Peri, Jamie McCrimmon

The TARDIS follows the Sontarans and Androgums to Earth, landing in an olive grove near an Andaluthian Hacienda, 4km from Seville, Spain.

TIMELASH (6Y)

Part One

Karfel Unknown future

The Doctor, Peri

After seeing an apparition float through the ship in a time distrubance, the TARDIS lands in the Inner Sanctum of Karfel, making a return visit.

Earth 1885 AD

The Doctor

The TARDIS traces the deflected end of the kontron tunnel to a remote cottage by a loch near Inverness in Scotland.

Karfel as before

The Doctor, Vena, Herbert George Wells

The TARDIS returns to a city corridor with Vena and Herbert, a stowaway, on board.

Part Two

Space as above

The Doctor, Herbert George Wells

The TARDIS lands in space near Karfel, in the path of the Bandril's missile.

Karfel as above

With the missile detonated, the TARDIS returns to a corridor on Karfel.

Implied

Earth 1885 AD

The Doctor, Peri, Herbert George Wells

The TARDIS returns Herbert to his holiday retreat.

REVELATION OF THE DALEKS (6Z)

Part One

Necros Unknown future

The Doctor, Peri

The TARDIS lands in the snowy woodlands of Necros close to a lake some distance from Tranquil Repose so the Doctor can pay his last respects to Professor Arthur Stengos.

THE TRIAL OF A TIME LORD (7A, 7B, 7C)

Part One

Ravelox c. 2 billion AD

The TARDIS arrives somewhere in the natural wilderness of Ravelox in the Stellian Galaxy, some 2 light years away from Earth and 500 years after a passing fireball. However, the

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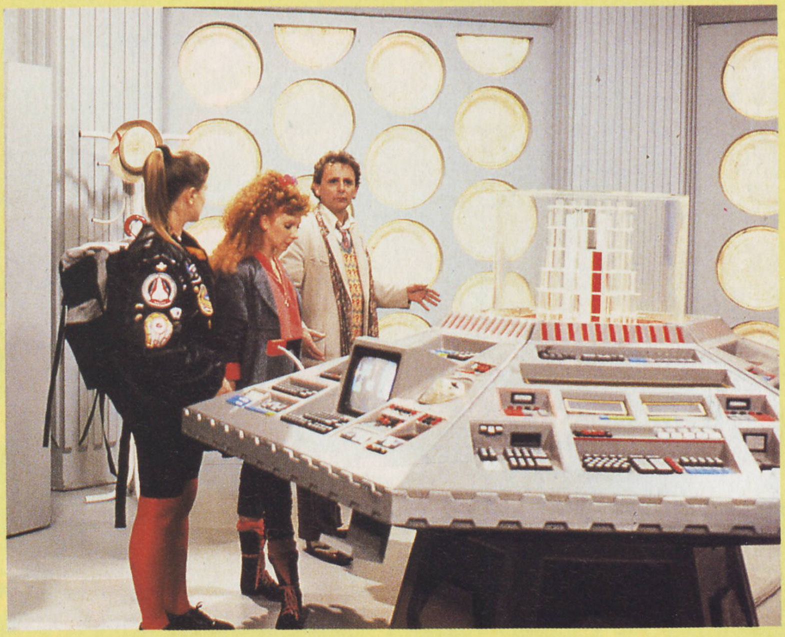
Frantic operation on the controls from the Sixth Doctor during *Attack of the Cyberman*. Photo © BBC.

Photo © BBC.

nearby remains of Marble Arch tube station, London, England, indicate that the planet is indeed Earth.

Implied
Thordon 2378 AD
The Doctor and Peri have an adventure in which they are directed by a War Lord to the arms merchants of Thoros Beta.

The Seventh Doctor introduced Ace (Sophie Aldred) to the TARDIS, accompanied by former companion Mel (Bonnie Langford) in *Dragonfire*. Photo © BBC.



Part Five
Thoros Beta 2378 AD (3rd July)
The TARDIS arrives in a pink sea by a lilac beach.

Part Eight/Part One
Space Station Unknown
The Doctor
Having been directed by the Time Lords to collect the Doctor on Thoros Beta, the TARDIS is beamed down from space to the reception bay outside the courtroom, and so taken out of time.

Implied
Earth Unknown
The Doctor
The TARDIS presumably lands at Pease Pottage, Sussex in England where the Doctor meets Melanie Bush, a computer programmer.

Part Nine
Space 2986 AD (16th April)
The Doctor, Melanie Bush (Mel)
The TARDIS hovers in space within the vicinity of the planet Mogar where it is detected on the instruments of the Hyperion III.

Hyperion III 2986 AD (16th April)
Receiving a mayday call from the Hyperion III liner Flight 113 which has left Mogar for Earth, the TARDIS lands in the storage bay of the vessel.

The Seventh Doctor

TIME AND THE RANI (7D)

Part One
Lakertya Unknown
Hit by a time storm whilst en route for Centauri 7, the TARDIS is forced down violently onto the barren surface of Lakertya.

Implied
Various Various
The Doctor, Mel, Albert Einstein, Hipatia and nine other genii.
The TARDIS is used to return the kidnapped genii to their homes.

PARADISE TOWERS (7E)

Part One
Unknown c. 21st century AD
The Doctor, Mel
Having seen the promotional video, the Doctor lands the TARDIS in one of the rat ridden hallway areas of Paradise Towers.

DELTA AND THE BANNERMEN (7F)

Part One
Tollport G715 Unknown
The TARDIS becomes the 10,000,000,000th arrival at the tollport and the crew win a free holiday to Disneyland in 1959 as a prize.

Space 1959 AD (Summer)
The Doctor
The TARDIS lands outside the gates of the Shangri-La Holiday Camp in South Glamorgan, Wales.

DRAGONFIRE (7G)

Part One
Space Unknown
The Doctor, Mel
The TARDIS materialises in space to look down upon Iceworld on Svartos where it picks up a tracking signal.

Svartos as above
The TARDIS arrives in the freezer centre of the Iceworld space trading colony on Svartos' dark side.

REMEMBRANCE OF THE DALEKS (7H)

Implied
Earth 1963 AD (November)
The Doctor, Dorothy (Ace)

The TARDIS arrives on a street corner near Coal Hill School, Shoreditch, London, one Friday afternoon.

THE HAPPINESS PATROL (7L)

Part One

Terra Alpha Unknown future

When the Doctor investigates strange reports of happenings on Terra Alpha, the TARDIS arrives in the gaudy yet gloomy streets of the main city.

SILVER NEMESIS (7K)

Part One

Earth 1988 AD (23rd November)

The TARDIS lands by the riverside, close to an open-air restaurant in England where live jazz is played.

Earth 1988 AD (23rd November)

The ship materialises in the vaults of Windsor Castle, England, so the Doctor can search for a silver bow.

Earth 1638 AD (November/December)

The TARDIS arrives on the landing of Lady Peinforte's home near Windsor, England.

Earth 1988 AD (23rd November)

The TARDIS arrives by the walls of Windsor Castle as a tourist party passes by.

Earth 1988 AD (23rd November)

The TARDIS materialises by a hanger in the wastelands where the Nemesis statue has landed near Windsor.

Part Two

Earth 1988 AD (23rd November)

The TARDIS lands in the Windsor countryside, near Lady Peinforte's tomb.

Part Three

Earth 1988 AD (23rd November)

The TARDIS materialises inside the disused hangar near the wasteland where the statue landed.

Earth 1638 AD (November/December)

The Doctor, Ace, Richard Maynard

The Doctor returns Richard back to Lady Peinforte's and his own time.

THE GREATEST SHOW IN THE GALAXY (7J)

Part One

Segonax Unknown

The Doctor, Ace

A computerised piece of junk mail enters the TARDIS and goads the travellers to visit the Psychic Circus, causing them to land on a cliff edge in a sandy wilderness.

BATTLEFIELD (7N)

Part One

Earth c. 1991 AD

The TARDIS lands by the woodland roadside 4 km from Lake Vortigern in England when it traces a strange signal.

GHOST LIGHT (7Q)

Part One

Earth 1883 AD

As dusk falls around 6 o'clock, the Doctor materialises the TARDIS in the upper observatory of Gabriel Chase in Perivale, England, for Ace's initiative test.

THE CURSE OF FENRIC (7M)

Part One

Earth 1943 AD

The Doctor pilots his ship to land in the grounds of a naval base near Maiden's Point on the Northumbrian coast of England.

SURVIVAL (7P)

Part One

Earth Contemporary

The TARDIS lands on a suburban street corner on a dull Sunday in Perivale, England.

The TARDIS split itself up when it seemed to be under attack in *Frontios*, when the Fifth Doctor landed on a human colony in the very far future. Photo © BBC.

DEFENCE MECHANISMS

The TARDIS dimension is virtually invulnerable to all except the most violent and primal forces, such as the formation of a new solar system, the Black Star that forms part of the Gallifreyans' power source for time travel and Event One – the formation of the Universe itself. Most of this defensive capability can be attributed to the theory that the TARDIS dimension does not exist in real space, so there is nothing there to be destroyed, except the gateway to it – usually the Police Box shell – which can be protected by the TARDIS force field.

HADS – Hostile Action Displacement System – automatically removes the machine from any threat to its existence (if the Doctor remembers to switch it on. . .).

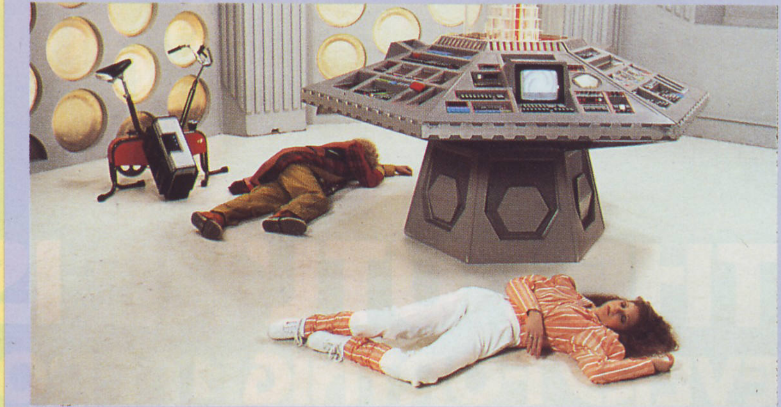
The Doctor can disconnect the gateway of the TARDIS (the exterior shell) connecting the dimension containing his machine to the 'real' world. In *The Wheel in Space* the Doctor disconnects the **Time Vector Unit** so both he and Jamie can escape inhaling mercury vapour from the exploding fluid links (first seen in *The Daleks*). The travellers find themselves in an ordinary police box, which was seen on entering the TARDIS for the first and only time in the final episode of *The Massacre*.

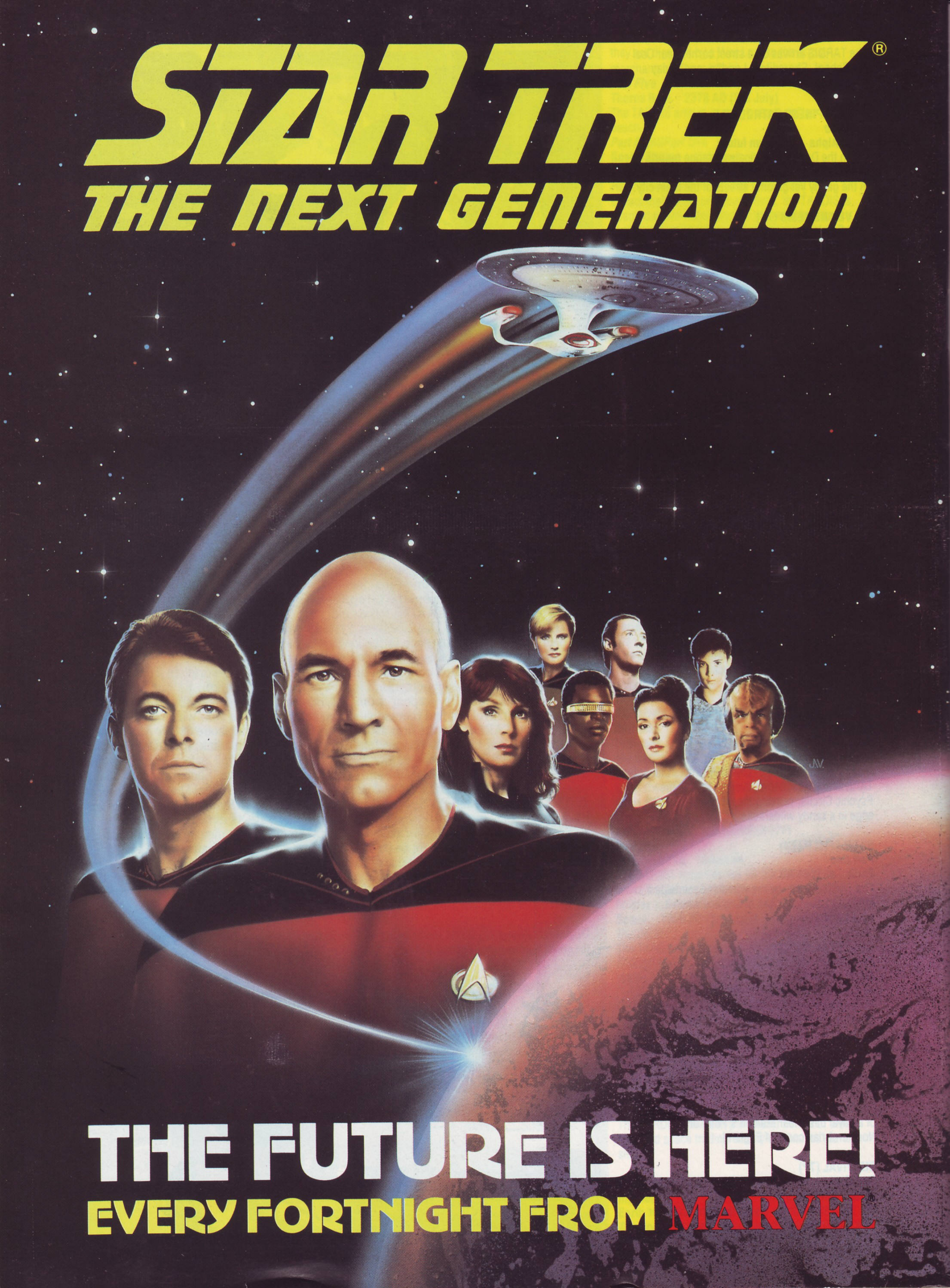
In order to get back into his machine after breaking such a link, it is assumed that opening the TARDIS operates some sort of short-lived fail safe mechanism re-establishing the link between shell and the TARDIS dimension. Such a short-lived fail safe, which kept the TARDIS out of reality, was seen and used in *The Mind Robber: 1*. The Monk was able to bypass the missing Dimensional Circuits taken from his machine in *The Time Meddler* by the Doctor, and recreate its dimensions inside.

Time Ram is more of an offensive rather than defensive measure, which occurs when two TARDISes attempt to occupy the same space at the same time. This does not prevent one TARDIS from materialising within another.

The TARDIS can also operate in a state of **Temporal Grace,** which negates the effectiveness of certain weapons within it. This seems to be a state that can be turned on or off by the machine's operator.

Despite its defences, the Doctor was badly hurt in *Time and the Rani*, bringing about a new regeneration for the errant time traveller. Photo © BBC.

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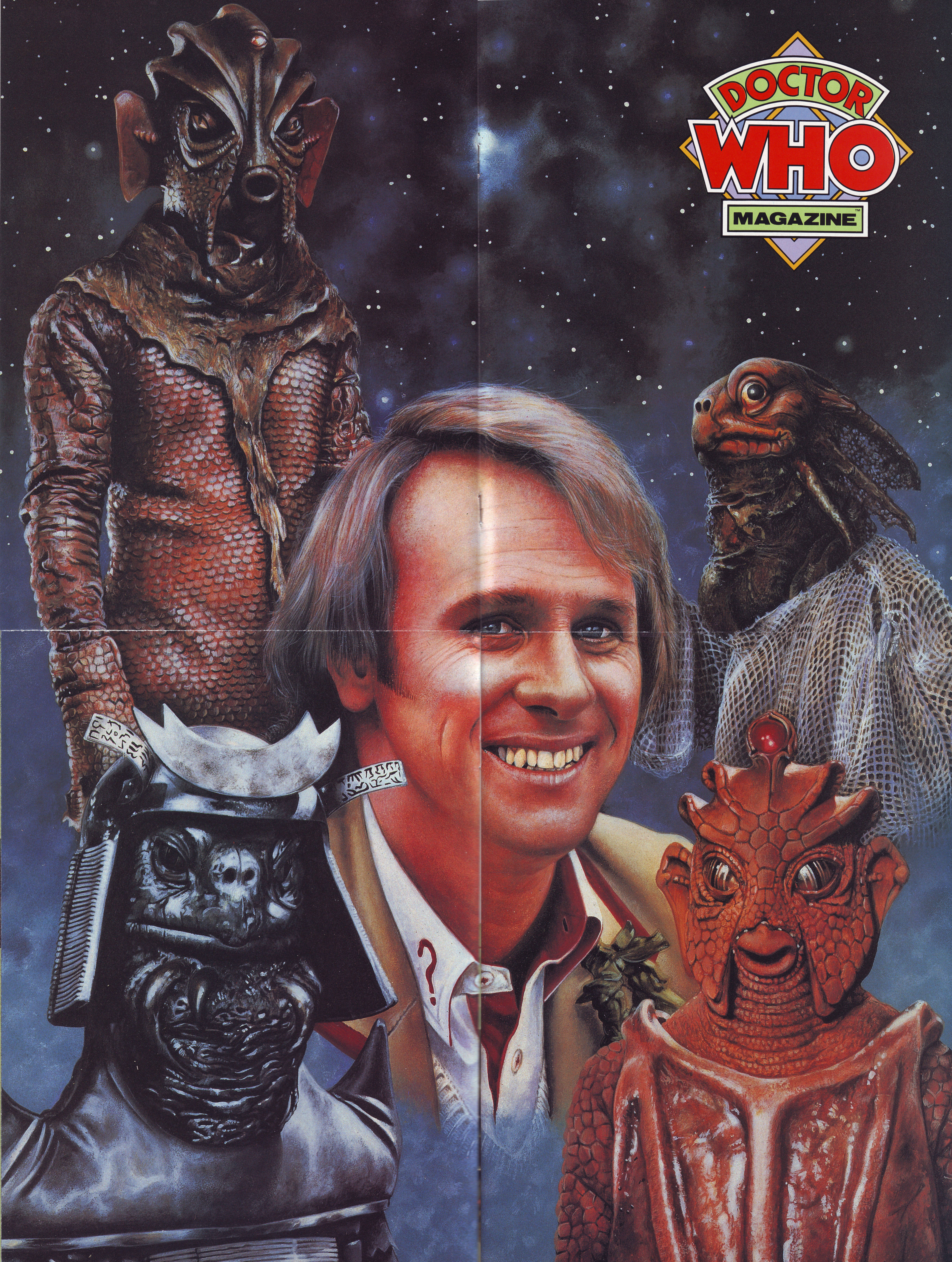
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